

February-March 2013  
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## Special Report: Theaters in 2012

The worldwide count of true giant-screen theaters declined by about 1% in 2012, even as IMAX-branded multiplex screens continued to multiply and digital theaters in museums grew much more modestly. True giant screens fell from 282 to 278 last year, while the number of IMAX theaters in multiplexes rose from 407 to 559.

The transition of the industry from film to digital projection continued in 2012, with the addition of 104 new IMAX digital multiplex screens and the conversion of two more from 15/70 film to digital. Eleven non-multiplex theaters converted to digital, eight to non-IMAX, DCI-compliant systems, two to fulldome systems, and three to IMAX digital. Overall, conversions from were down compared to previous years, reflecting the rapid switch among multiplex screens that is nearly complete. However, conversions were up slightly among institutional and standalone commercial theaters.

One of the most interesting developments of 2012 was the net increase in the total number of 15/70 theaters, from 190 at the end of 2011 to 199 at the end of 2012, reversing a trend that began in 2008 with the introduction of the IMAX digital system. This was the result of the reactivation or reinstallation of 33 IMAX 15/70 projectors in theaters that had previously converted to IMAX digital, to permit them the show *The Dark Knight Rises* on film last July. However, it is unclear whether the film projectors in these dual-system booths will see much use in the future. Like *Dark Knight Rises*, *Star Trek Into Darkness*, opening in May, was shot partly with IMAX cameras, as is the next film in the *Hunger Games* franchise. But it is not clear how many 15/70 prints will be struck for these titles or if any other future releases will match the 100 film prints that director Christopher Nolan demanded for the last *Batman* movie.

### Theaters by business segment

As of Jan. 1, 2013, our records included 820 theaters (see "What We Count" on page 11), an increase of 90 (12.4%) from a year earlier. One hundred and thirty-three new theaters opened, ten theaters closed, and 33 converted to digital. As shown in the table below, 14 museum theaters opened and 13 closed, in addition to one theme park theater, for a net decrease of one non-multiplex theater in 2012. While multiplex screens are exploding, the count of institutional GS theaters has held steady between 200 and 210 for the past ten years. Commercial standalone theaters had held at 40 for the past three years, and the theme park segment continues to shrink from a peak of 24 in the late 1990s (see **THEATERS** on page 6)

## IMERSA Summit, Denver

More than 150 people attended the 2013 IMERSA Summit at the **Denver Museum of Nature and Science**, Feb. 14-18. IMERSA, which stands for Immersive Media, Entertainment, Research, Science and Arts, is a professional association founded to advance and promote the art and science of large-scale digital immersive media.

The four-day conference started with two days of practical sessions on technical topics related to fulldome production, including "Panorama Stitching and High Dynamic Range Processing," "Photogrammetry," "Camera Rigs and Motion Control," and "Shooting Live-Action Fulldome."

The last two days focused on bigger-picture issues and featured a discussion among representatives from several industry organizations, including the **Giant Screen Cinema Association** and the **International Planetarium Society**, about the potential merging of the fulldome and giant-screen worlds.

Ivan Dryer, founder of **Laserium**, a pioneer of laser light shows, delivered the keynote address, in which he recounted the history of laser shows in planetariums and of the company he founded. The summit also included screenings of many full- (see **IMERSA** on page 16)

Premiering In February and March

Top Gun 3D

A Good Day to Die Hard

Sammy's Adventures: Escape from Paradise

Jack the Giant Slayer

Kenya 3D

Oz the Great and Powerful

Wildest Weather in the Solar System

See page 18.

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## Sydney and Melbourne Add Digital IMAX

The two non-multiplex IMAX theaters in Australia, the LG IMAX Theatre Sydney and the IMAX Theatre Melbourne, have both opted to add a first-gen IMAX digital system to their booths, taking what **Imax Corporation** CEO **Richard Gelfond** called in a recent conference call “the interim option.”

The two theaters were originally developed by **Cinema Plus**, but are now operated independently. They tell *LF Examiner* that their reasons were similar: to provide for a consistent stream of DMR programming while waiting for the next-gen, laser-based system, which has been delayed to the last half of 2014. Sydney’s **Mark Bretherton** says that “Instrumental in our decision was [seeing] the business garnered by *The Avengers* when released digital-only, and [losing] out on a share of that box office.” (The 2012 film grossed \$888 million worldwide, including \$54.3 million in Australia.)

Bretherton adds that they considered all digital options, but decided that “we have invested so much in building the IMAX brand in Sydney that we should continue to remain part of the IMAX family.” Also, “on a purely practical level...it made sense to have a booth with only IMAX equipment.”

In Melbourne, the theater was closed for a month to accommodate the side-by-side installation of the digital system, which entailed new exhaust ducts, but allows operators to “seamlessly switch from digital to 15/70 and vice versa without lengthy set-up



*New projection ports were installed in Melbourne for digital.*

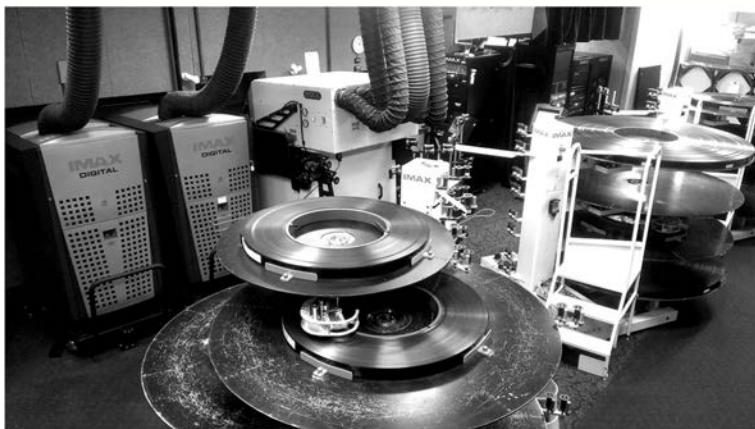
delays,” according to general manager **Richard Morrison**.

The Sydney theater boasts the largest film screen in the world: 96.5x117.2 feet (29.4x35.7 meters), and Melbourne is the third largest IMAX screen, at 76.1x102 feet (23.2x31.1 meters). The first-gen IMAX digital system was designed for screens no larger than 80 feet (24.4 meters) wide, and has a shorter aspect ratio, 1.9:1, than the IMAX film frame: 1.43:1. So in neither case will the digital image fill the screen.

In Sydney the digital image will fill about 70% of the width and just under 50% of the height of the screen, which Bretherton compares to the masking director **James Cameron** applied to the 15/70 3D prints of *Avatar*. Bretherton says, “this was certainly acceptable to audiences and, while not filling the

world’s biggest screen, presented a very impressive cinematic experience for which audiences were prepared to pay a premium.” He adds, “whether the same image size in 2D will be acceptable is another matter, but given [that] the slate of releases for 2013 is heavy on 3D, this is probably academic.”

Melbourne’s Morrison says that the digital image in his theater will be about 6 feet (1.9 meters) narrower on each side, but that he sees no need for masking. Both managers say they are being very clear with their audiences about which films will be presented with which system, and express their continued support for showing 15/70 when it is available. Bretherton says, “The issue is not so much whether we will get a film print over digital, the real question is will there be a film print to choose from at all? By installing digital we are ready for that eventuality.”



*Melbourne’s booth with IMAX digital and film.*

### CORRECTIONS

In our report on the GS films of 2013, in the January 2013 issue, we mistakenly reported that *Jillian’s Travels* had been dropped. It will be released by BIG & Digital this spring.

We also categorized *Man of Steel* as 2D. It is 3D.

# Preview: GSCA Film Expo and Digital Symposium

The Giant Screen Cinema Association will hold its first Film Expo and Digital Symposium at Moody Gardens in Galveston, TX, March 18-21. The meeting combines the annual screening sessions the association has held each spring since 2007 with the tech-oriented meetings organized by Moody Gardens and D3D Cinema since January 2011. This is the first year that the GSCA has been officially involved with the Digital Symposium.

More than 250 people are expected to attend the four-day session, which is scheduled so that people interested only in seeing films can attend just the first two days, and those interested only in digital technology can attend the last two. Or one can attend all four days, of course.

Moody Gardens' giant-screen theater has an IMAX GT 3D 15/70 film projector

(although the facility no longer licenses or promotes the IMAX brand) and a pair of Barco 4K digital projectors with a Qube server that is capable of presenting true 4K 3D. Conference sessions will be held in the conference center attached to the hotel on the grounds of the Gardens. This is the fifth industry meeting Moody Gardens has hosted since the fall conference of the International Space Theater Consortium in 1995.

## Film screenings

Fully 14 new films will be screened, significantly more than organizers originally expected. Of these, only three will be shown in 15/70 film; the rest will be screened digitally. They include several projects not presented at earlier conferences, including *Natural Selection* and

*Planet You*, both being distributed by BIG & Digital, and a special 4K digital screening of *Samsara* from Ron Fricke and Mark Magidson, the producers of *Baraka* and *Chronos*.

The Films in Production session will feature 25 titles, five with 15/70 clips, and another 17 films will be presented as Projects in Development.

The surplus of film presentations has cut down on the time available for professional development presentations. One previously planned panel discussion has been postponed until the association's fall conference in Ottawa, and another has been pushed back into the digital symposium portion of the meeting. Nevertheless, there will be six professional development sessions, looking at "Future Directions"

(see GSCA on page 19)

## Film Expo and Digital Symposium Schedule

### Sunday, March 17: Pre-Expo Day

8:00 am – 9:00 pm	Rehearsals	Theater
12:00 pm – 9:00 pm	Registration and Information Open	Hotel
5:00 pm – 6:00 pm	Distributor's Interest Group Meeting*	Hotel
7:00 pm – 9:00 pm	GSCA Board Meeting	Hotel

### Monday, March 18: Film Expo Day 1

7:00 am	Breakfast on your own	Hotel
7:30 am – 7:00 pm	Registration and Information Open	Theater
8:00 am – 9:15 am	Film 1: <i>Watermelon Magic</i> (digital, rough cut)	Theater
9:15 am – 10:15 am	Film 2: <i>Penguins 3D</i> (digital, fine cut)	Theater
10:15 am – 11:15 am	Film 3: <i>Flight of the Butterflies</i> (digital)	Theater
11:15 am – 12:15 pm	Film 4: <i>Kenya 3D: Animal Kingdom</i> (15/70)	Theater
12:15 pm – 1:45 pm	3D Film Interest Group*	Hotel
12:15 pm – 1:45 pm	Giant Dome Interest Group*	Hotel
12:15 pm – 1:45 pm	Lunch on your own	
1:45 pm – 4:30 pm	Digital Films in Production, Projects in Development	Theater
4:30 pm – 5:30 pm	Film 5: <i>Sammy's Adventures 3D</i> (digital)	Theater
5:30 pm – 6:30 pm	Film 6: <i>Titans of the Ice Age</i> (15/70)	Theater
6:30 pm – 7:30 pm	Film 7: <i>To the Arctic 3D</i> (15/70)	Theater
7:30 pm – 8:30 pm	Film 8: <i>Jillian's Travels</i> (digital)	Theater
8:30 pm	Dinner on your own	

### Tuesday, March 19: Film Expo Day 2

7:30 am – 1:30 pm	Registration and Information Open	Hotel: Lobby
7:30 am – 9:30 am	Continental Breakfast	Hotel: West Foyer
8:00 am – 10:00 am	Committee Meetings**	
	Conference	Salon B
	Lifelong Learning	Salon A
10:00 am – 12:00 pm	Committee Meetings**	
	Marketing and Member Services	Salon A
	Technical	Salon B
	Professional Development	Salon C
12:00 pm – 1:30 pm	GSCA Members' Meeting and Lunch	Hotel: Salons D&E
1:30 pm – 7:00 pm	Registration and Information Open	
1:45 pm – 2:15 pm	Film 9: <i>Wildest Weather in the Solar System</i> (digital)	Theater
2:15 pm – 3:15 pm	15/70 Films in Production and Trailers	Theater
3:15 pm – 4:15 pm	Film 10: <i>Hidden Universe</i> (digital, rough cut)	Theater
4:15 pm – 5:15 pm	Film 11: <i>Dragons</i> (digital)	Theater
5:15 pm – 6:15 pm	Film 12: <i>The Earth Wins</i> (digital)	Theater
6:15 pm – 7:15 pm	Film 13: <i>Natural Selection</i> (digital)	Theater
7:15 pm – 7:45 pm	Film 14: <i>Planet You</i> (digital)	Theater
7:45 pm	Dinner on Your Own	

### Wednesday, March 20: Digital Symposium Day 1

7:30 am – 11:00 am	Registration and Information Open	Theater
	Breakfast on your own	Hotel
8:00 am – 9:00 am	"What Is DIGSS and Why Do We Need It?"	Theater
9:00 am – 10:15 am	Digital Demo 1: MIT/NEC and RealD	Theater
10:15 am – 11:15 am	Vendor Presentations:	Theater
	GDC Technology of America	
	Blaze Digital Cinema Works	
	Spitz, Inc.	
	Global Immersion	
11:30 am – 5:30 pm	Registration and Information Open	Hotel
11:30 am – 12:45 pm	Lunch	Hotel: Moody 1
1:00 pm – 2:30 pm	Professional Development: Future Directions	Hotel: Moody 2
2:30 pm – 2:45 pm	Break	
2:45 pm – 4:00 pm	Professional Development: Making the Case for Digital	Hotel: Moody 1
4:00 pm – 5:15 pm	Professional Development: Theater Forum: Issues and Opportunities	Hotel: Moody 1
5:30 pm – 7:30 pm	Digital Demo 2: Barco Auro 3D and screening of <i>The Croods</i>	Theater
7:00 pm – 9:30 pm	Board Meeting (with dinner)	Hotel: Viewfinder's Terrace
7:30 pm	Dinner on Your Own	

### Thursday, March 21: Digital Symposium Day 2

7:30 am – 12:00 pm	Registration and Information Open	Hotel: Lobby
7:30 am	Breakfast on your own	Hotel
8:30 am – 10:30 am	Professional Development: The Latest in Digital Capture: Capture Tools for the Giant Screen	Hotel: Moody 1
10:30 am – 11:30 am	Vendor Presentations:	Hotel: Moody 1
	BeMedia	
	Qube Cinema	
	Laser Light Engines	
11:45 am – 1:00 pm	Professional Development: New Realities in Cross-Platform Releases	Hotel: Moody 1
1:00 pm – 2:00 pm	Lunch on your own	
2:00 pm – 4:00 pm	4K digital demonstration of <i>Samsara</i> by Magidson Films, Inc.	Theater

\*These special interest groups are privately held meetings and are by invitation only. Special interest group meetings are run and managed by GSCA members; however, they are not official GSCA groups.

\*\*GSCA welcomes and encourages participation on committees. All GSCA members are welcome to attend committee meetings.



# THE BIZ

## DEALS

### Imax reports Q4 and FY profits

On Feb. 21, **Imax Corporation** reported its results for the quarter and year ending Dec. 31, 2012. For the quarter, the company posted a profit of \$12.9 million (\$0.19 per diluted share) on revenues of \$35.5 million, more than doubling the profit from the same quarter of 2011, \$6.3 million (\$0.09 per diluted share) on revenues of \$36.8 million. For the year, Imax saw a profit of \$41.3 million (\$0.61 per diluted share) on revenues of \$131.6 million, up 270% from \$15.3 million (\$0.22 per diluted share) on revenues of \$123.3 million in all of 2011.

The company signed deals for 38 theaters and installed 46 in Q4. For the full year, it signed 142 contracts and installed 125 theaters, ending 2012 with 731 locations, of which 598 were in commercial multiplexes. The backlog at year's end was 276, compared to 263 at the end of 2011.

In a conference call, CEO **Richard Gelfond** said that Asia had been responsible for "almost 50% of our signings last year... and about 30% of them across 13 different partners in China." He said he expects strong growth to continue in Europe, where 20 U.K. IMAX theaters averaged more than \$2 million per screen, Russia and the C.I.S., which now have 32 commercial theaters, and South America,

where it has restructured its deal with partner **Racimtec**, to allow Imax to sell theaters in Brazil, Colombia, and Ecuador.

Explaining that some of 2012's biggest DMR hits were not printed to 15/70 film, Gelfond said that Imax has "created an interim solution to convert a number of... film-based theatres to our existing xenon-based digital projection system, before ultimately upgrading them to our laser system once it becomes available. We've piloted this effort late last year with the [British Film Institute] in London, as well as with our theater in **Jordan's Furniture**" in Reading, MA, near Boston. He explained that in those locations, the "current digital projector...can't fill a 100-foot [30.5-meter] screen, but it can go to about 80 feet [24.4 meters], and we masked the sides of the screen. We played some of the digital-only releases, and it did well. It didn't look as good as the film did, but the audience understood that that was the only way to get the [movie]." The screens in London and Reading are both 84 feet (25.6 meters) wide.

Speaking about the next-generation digital system, which will feature 4K projectors and laser illumination, Gelfond said that "we continue to expect to have systems to demo by the end of the year, with the full commercial rollout expected to begin in the

second half of 2014." This is at least six months later than had been previously announced. He added that the rollout would be "moderately slow." "We are not going to install 40 of them in the first couple of months, because with any new product

you want to get the kinks out of it."

Gelfond said the company has signed seven deals for laser systems so far, including the three with the **Smithsonian Institution** announced last month (see *The Biz*, January 2013).

He also spoke about the perceptions of the IMAX brand in different regions: "Although it's hard to quantify this, our brand in certain foreign areas has much more resonance than it does in North America. An example I'd give you is China and the reason is, in North America there was an established multiplex infrastructure. So people went to movie theaters and ten years ago they went to IMAXes for science and other documentary kind of films. So you had to re-train them. In a place like China, we got in on the ground floor just when multiplex building was expanding rapidly. So when people in China think of blockbuster movies, they think of IMAX, and I think that's driving the numbers."

Shares of Imax stock, which had been rising from around \$22 in December and early January, to around \$24 in January and early February, rose to an 11-month high of \$26.60 on the day of the report, before falling more than a dollar in the following week. As this issue went to press in mid-March they were trading at \$22.50.

### Imax signs deals in Russia

**Imax Corporation** has signed deals with three exhibitors in Russia, including a one-screen with a new partner, **Kronverk Cinema**. That deal resulted in a recently opened IMAX theater in Syktivkar, less than 350 miles (560 kilometers) from the Arctic Circle. The company also expanded its deals with two existing Russian partners by one theater each. **Kinomax** will add a theater in Moscow, bringing its roster of IMAX screens to six, and **Formula Kino** will add a theater in St. Petersburg, bringing its total commitment to three. According to a press release, the Kronverk deal means that "Imax now has theaters with the top six cinema chains" in Russia.



*The BFI IMAX Theatre in London.*

# THE BIZ

## DEALS

### nWave to distribute *Penguins 3D*

Atlantic Productions has announced that nWave Pictures will distribute its latest film, *Penguins 3D* (wt), to giant-screen and digital theaters worldwide. The film will be available in 40- and 20-minute versions, 3D and 2D, in 15/70, 4K, and 2K as well as the IMAX digital format.

Written and narrated by naturalist and filmmaker David Attenborough, the film follows a young male King penguin as he joins 6 million other penguins in trying to find a mate and raise a family. The film was captured in 4K digital and opens on May 24.

Atlantic Productions has produced two other films that were released to GS theater: *The Wildest Dream* and *Sea Monsters 3D*, both of which are distributed by National Geographic Cinema Ventures. Atlantic is producing or developing three other projects for release by the end of 2014: *Micro Monsters 3D: A Visit to the World of Insects*, *Galapagos 3D*, and *Kingdom of Plants*.

### Technicolor to close CA lab

Technicolor, Inc., is planning to close the film processing lab in Glendale, CA, to which it moved only two years ago (see *The Biz*, Summer 2011), according to the *Glendale News-Press*, which cites a filing with the California Employment Development Dept. as its source. This plant processes much of the 65mm footage and 70mm prints used by the giant-screen industry.

Technicolor is expected to close the Flower Street facility and lay off 50 employees by the end of March, less than two years after moving from its previous lab in North Hollywood. One hundred employees were moved to the Glendale plant when it opened in July 2011, but half of them were laid off six months later.

The closure would leave Burbank, CA-based Fotokem as the sole remaining processor of 70mm negatives and prints in North America. Fotokem's Andrew Oran tells *LFX* that "we feel confident we could

meet any production capacity that the giant-screen industry required, today or in the future."

Technicolor spokesperson Season Skuro declined to confirm the report or provide any additional information, telling *LFX*, "we don't make any announcements on closures."

(For more on the possible fate of film, see the conclusion of our annual theaters report, which starts on page 1.)

### Multiplex IMAX in Germany closes

In January, Germany's CinemaxX chain removed the IMAX digital projection system from its theater in Bremen, after two years of operation. According to a German press report, CinemaxX CEO Christan Gisy said that the public response to IMAX "was not consistently of the type that could be considered a success on all levels." CinemaxX and Imax Corporation are reportedly looking for a new location for the IMAX system.

CinemaxX operates 295 screens in 34 theaters in Germany and Denmark. The IMAX in Bremen opened in November 2010, the first of what was expected to be five theaters when the signing was announced that fall (see *The Biz*, October 2010). No other IMAX theaters have opened in Germany since.

The closing in Bremen leaves only two IMAX theaters in Germany, a nation of 82 million people: the Sinsheim Auto & Technik Museum in the southwestern part of the country, and its sister facility, the Speyer Technik Museum, about 20 miles (31 kilometers) away. Both have film-based GT systems originally installed in the mid-1990s.

### Judith Rubin honored by TEA

The Themed Entertainment Association will present the 2013 Distinguished Service Award to Judith Rubin, its *de facto* communications director since 2005. The award is presented for outstanding contributions to the association "above and beyond the call of duty."

## PERSONNEL

Rubin is a freelance publicist and writer who has worked in the entertainment, giant-screen, and special attractions industry since the 1980s. Rubin joined the staff of *World's Fair* magazine in the late 1980s, covering expos, trade shows, and conferences such as ASTC, AAM, IAAPA, and others. She became a freelancer in the 1990s, writing for *At-the-Park*, *Film Journal International*, *LF Examiner*, and others. (Her most recent article for *LFX* was her September 2011 interview with Martin Howe of *Global Immersion*.) Today she is a co-editor of *In Park Magazine*.



Judy Rubin

Originally from Detroit, MI, Rubin now lives in St. Louis, MO. She holds a BFA from the Pratt Institute in New York.

The award will be presented at TEA's Thea Awards Gala in Anaheim, CA, April 4-6. For more information, visit [www.theaawards2013.blogspot.com](http://www.theaawards2013.blogspot.com).

### Julien Bollée joins nWave

Julien Bollée is now senior VP for strategy and sales and chief marketing officer for nWave Pictures, and will work from the company's Brussels headquarters. Bollée comes to nWave from 3D Entertainment Distribution, where he was COO and head of film distribution for nearly eight years. Before that, he founded and was executive director of Giant Screen Consulting, which operated the [giantscreenbiz.com](http://giantscreenbiz.com) Web site in the early 2000s.

Bollée holds a Bachelor's degree in political science from the Institute of Political Studies in Lyon and an MBA from the Institute for Business Administration in Aix Marseille, France.



Julien Bollée

(from **THEATERS** on page 1)

to 11 today.

Multiplex theaters now command more than two-thirds of the marketplace, up from less than one-third in 2006. Institutional theaters, which represented 70% of all theaters in the early 1990s, are today only 25%. (See chart at right.)

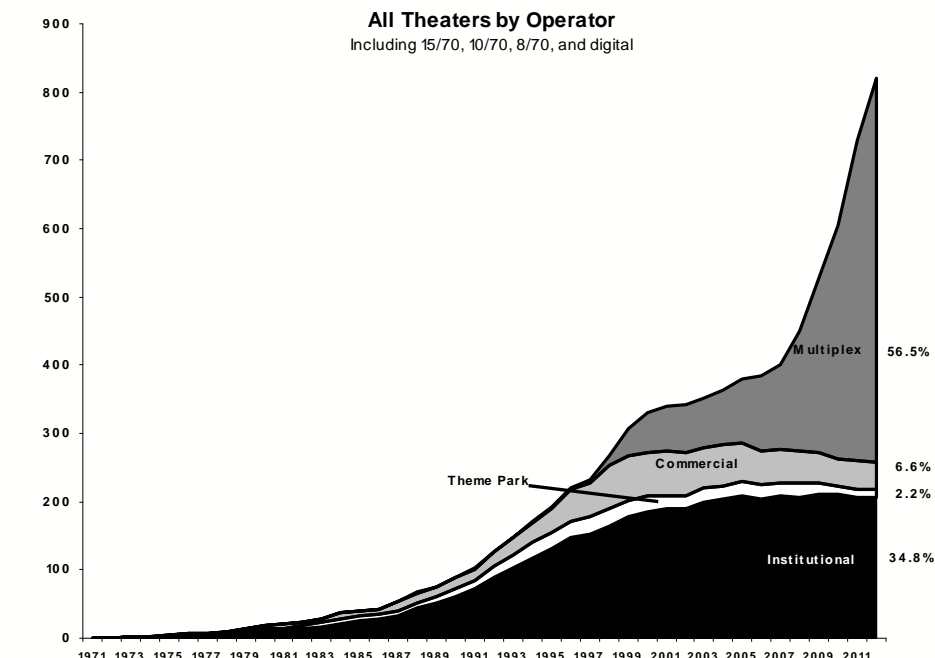
However, counting only theaters that meet the GSCA spec for true giant screens paints a different picture. There are 278 true giant-screen theaters worldwide, of which 56% (156) are in museums and science centers; 28% (77) are in multiplexes; 13% (37) are in commercial standalone venues, and 3% (8) are in theme parks. As the graph at the top of page 7 shows, this represents a slight uptick over last year for the museum and standalone segments.

All Theaters				
Operator	Opened	Closed/ Converted	Net	Total
Commercial	3	5	-2	39
Multiplex	116	24	92	563
Theme Park		1	-1	11
Institutional	14	13	1	207
Total	133	43	90	820

Format	Opened	Closed/ Converted	Net	Total
15/70 (only)	3	31	-28	163
15/70 + IMAX digital	33		33	33
15/70 + non- IMAX digital				3
10/70				12
8/70		5	-5	33
8/70 + digital	1		1	1
IMAX digital	110	6	104	524
Non-IMAX digital	11	1	10	51
Total	158	43	115	820

### Openings and closings

In 2012, 107 IMAX digital theaters opened in multiplexes, and six non-multiplex theaters began or resumed operations. In March, **Telus Spark** opened a Sony-powered digital dome, 76 feet (23



meters) in diameter, in its new facility in Calgary, AB. It replaced an **Iwerks** 8/70 system that closed with the old building in 2011. The new IMAX GT theater at the **Meydan Racecourse** in Dubai, United Arab Emirates, which opened in April, will almost certainly have the distinction of being the last 15/70 projector to be installed anywhere in the world. The **Peoria Riverfront Museum** in Illinois opened its 4K digital theater, equipped by UK-based **Global Immersion**, in October.

Two IMAX film theaters that had been temporarily closed reopened: the **Michigan Science Center** in Detroit, which closed in fall 2011, and a 20-year-old IMAX theater at **Expo Park** in Taejon, South Korea, built for the 1993 world's fair, which had been closed since 2008.

On the flip side, some eight IMAX 15/70 theaters closed, as well as two 8/70 theaters. A few of these may convert to digital and reopen, but some, like the world's first permanent IMAX theater, the **Cinesphere** at **Ontario Place** in Toronto, appear to be closed permanently. Two other relatively old IMAX theaters closed: Australia's **Townsville IMAX Dome Theatre**, which opened in 1987, and the IMAX theater at the **Port of Nagoya Public Aquarium** in Japan, which opened in 1992.

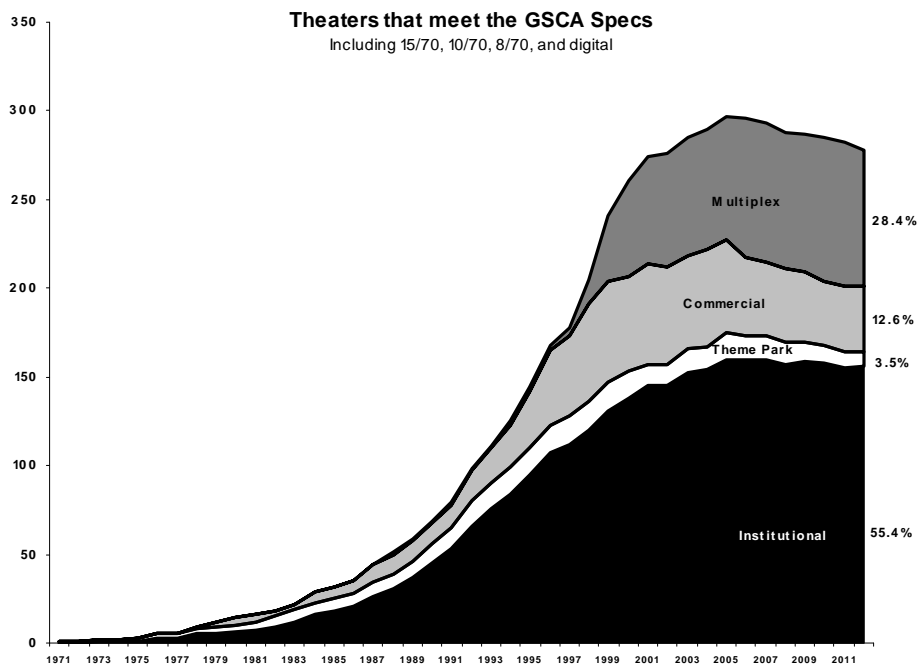
In Spain, the **Yelmo** cinema chain offi-

cially removed the IMAX MPX systems from three theaters it had launched between 2004 and 2006. **Yelmo's** theater in Oviedo was the first in the world to use the compact MPX 15/70 projector, but the company was reportedly not happy with the performance of its IMAX screens in recent years. It stopped running DMR titles in 2010, although the theaters were listed on Imax's Web site until last year.

In Dallas, the 16-year-old IMAX Dome theater at **Science Place** closed in October. The building in Dallas' Fair Park was leased from the city by the **Perot Museum of Nature and Science**, whose main building in downtown Dallas features a digital theater with a screen 19 by 35 feet (6 by 11 meters). The IMAX projector will be removed from the dome theater and the facility will be turned back to the city later this year, according to the Perot's COO, **Terrell Falk**.

### Non-IMAX film theaters

Eight 15/70 projectors built by **Cinema Development Company** are still in operation in the U.S., Greece, India, and Japan. Last April, CDC's installation at **Kansas City Union Station** in Missouri went dark when the second of two 15/70 projectors in what had been a 3D system failed. The first projector had broken down a few years earlier. The theater is getting a new



4K digital system this month (see item on page 28), but counts as a closure for the 2012 report.

The most recent CDC installation was at the **Chickasaw Cultural Center** in Sulphur, OK, in January 2011. However, according to its theater manager, **Brad Deramus**, “we are not using our 15/70 nor have any plans to in the future.” The theater is used for a wide variety of activities, and Deramus claims that “showing large-format films every hour [to meet contract quotas] would interfere with our internal programming.” Instead, they use a Christie digital projector for all screenings. (Despite the statement, this theater remains in our database because it is *capable* of screening 15/70 films.)

Twelve dome theaters in Asia still have **Astrovision** 10/70 film projectors that Japan’s **Goto Optical Manufacturing** company offered with its planetarium systems starting in 1985. According to Goto, only one has stopped using its projector in the last year: the **Fukui Children’s Science Centre** in Japan. Like 8/70 operators, 10/70 theaters face the challenges of aging hardware and limited programming options. In the last ten years, only ten films have been released in 10/70.

Two 8/70 theaters closed in 2012. The **Tietomaa Science Center** in Oulu, Fin-

land, opened its 210-seat **Iwerks** flat-screen theater in 1988 and had its last screening on Dec. 31, 2012. Its manager, **Sampo Puoskari**, tells *LFX* that he hopes to install a 3D digital system in the next year or two. **Proctors Theatre**, a performing arts center in Schenectady, NY, outfitted one of its three auditoriums with an Iwerks 8/70 projector and a 35x50-foot (11x15-meter) screen in 2007. The 8/70 projector has been replaced with a 1K Eiki

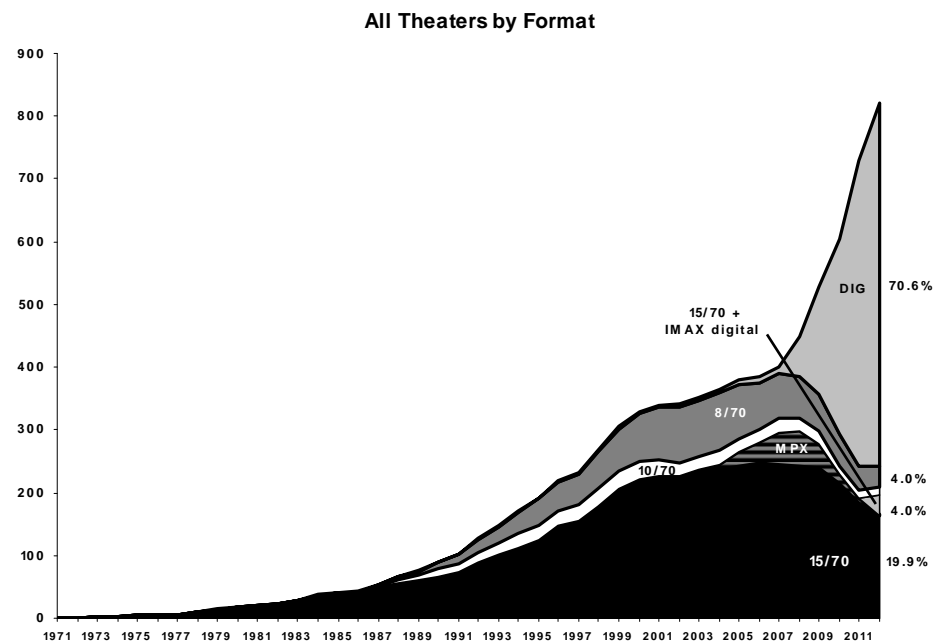
digital projector, and the theater is hoping to sell the film system.

These closings bring the world inventory of 8/70 screens to 33 or fewer, down from a peak of 92 ten years ago. We know of several theaters that still have an 8/70 projector in their booth, but no longer use it, typically for financial reasons. And we have removed from our list four European multiplexes that once had 8/70 projectors, but have apparently not used them in about a decade. Thus, the count of active 8/70 theaters is well under 30.

Some theaters have switched to, or added, digital systems with less than 2K resolution. Several that are considering digital told *LF Examiner* that they couldn’t afford a DCI-compliant projector, even though they recognize that it would be less expensive to program and operate than 8/70.

But many 8/70 operators continue to run film programs. Some, like the **Strasensburgh Planetarium** at **Rochester Museum and Science Center** in New York, show a regular daily schedule of library films. Others run just a few shows a week, like **Clay Center for the Arts and Sciences** in Charleston, WV, or only when school groups request them, like the **Chabot Space and Science Center** in Oakland, CA. The **Paulucci Space Theatre** at **Hibbing Community College** in Hibbing,

(see **THEATERS** on page 8)





(from **THEATERS** on page 7)

MN, runs one film screening a month.

More than half the extant 8/70 theaters, including those four, are domes with digital or optomechanical planetarium systems and run astronomy shows as well as films. **Dan Ruby**, director of the **Fleischmann Planetarium** in Reno, NV, summarizes the position he and his counterparts in 8/70 theaters are in:

“Over the past five years, we’ve found that new 8/70 releases are becoming scarce, as are decent used prints. Since a remodel in the early 1990s, we have shown most of the films available in 8/70, and few of those were formatted for our dome theater. For a theater our size [60 seats], a long-term license for a digital show runs \$5,000 to \$15,000, comparable to a new or excellent used large-format film print, but with no per-head royalties or gate commitments.

“[Audience] feedback indicates that our visitors come to the planetarium to see a show in general; not any specific fulldome show or LF film. They expect that the show will be space-related and current, and few of the 8/70 releases available fit that bill. We have been running LF films and digital starshows in equal numbers in the past five years, and the attendance has shifted from about 60% for film programs to about

30%.

“Operating the 8/70 system required extensive training and supervision; our digital system requires far less skill, so we can staff it with entry-level employees. When our digital system malfunctions, we can restore from a backup and be running again almost immediately; our 8/70 system is much more difficult (and expensive) to maintain and repair. Finally, we are able to create some of

our own content digitally, which was never an option with film.”

Another 8/70 planetarium director, Rochester’s **Steve Fentress**, adds, “Those motion-picture film emulsions are chemical works of art, but a film print is massive, expensive, delicate, and a source of endless anxiety. In preliminary tests on our dome, a good digital fulldome image looks about the same as our film image in terms of brightness, contrast, and saturation — and it’s steadier. Also, digital is more appealing to the kind of smart, contemporary technician we need to run a theater reliably.”

A surprisingly large number of GS titles are available in 8/70 today — over 40 — and prints of a few more that are not actively distributed still reside in the libraries of various theaters around the world. But no new titles have been printed to the format since 2010, and the prints that exist are aging rapidly: 8/70 projectors were never as gentle on prints as the rolling loop mechanism of 15/70 projectors, and the level of expertise among 8/70 projectionists is declining. Many theaters prefer the lower cost of used prints, but at least one distributor said that 8/70 prints are often badly damaged after a single booking.

## Imax’s battle for institutions



*The Fleischmann Planetarium in Reno, NV.*

Photo by Jeffrey Beall.

## Imax’s Scorecard

The non-multiplex theaters below have converted to or added a digital projection system to a booth that once had a giant-screen film projector. Unlike the rest of this report, which counts theaters opened by Dec. 31, 2012, this table includes all theaters opened in 2013 to date.

### WINS

#### IMAX film to IMAX digital

1. Virginia Air and Space Center	2010
2. Challenger Learning Center	2010
3. Denver Museum of Nature and Science	2010
4. Clark Planetarium	2010
5. Pacific Science Center *	2011
6. Suzhou Culture & Arts Centre	2010
7. World Golf Hall of Fame	2011
8. Marbles Kids Museum	2011
9. Xi’an Da Ming Palace, China	2012
10. Esquire IMAX Theatre, Sacramento *	2012
11. Jordan’s Furniture, Reading	2012
12. Jordan’s Furniture, Natick	2012
13. British Film Institute, London *	2012
14. LG IMAX Theatre Sydney *	2013
15. Melbourne Museum *	2013
16. National Air and Space Museum *	2013
17. National Museum of Natural History *	2013
18. Udvār-Hazy Center *	2013

\* Kept IMAX film projector, added IMAX digital

† Kept IMAX film projector, added non-IMAX digital, and dropped IMAX brand

\*\* Dome theater

### LOSSES

#### IMAX film to non-IMAX digital

1. Swiss Transport Museum †	2008
2. Moody Gardens †	2009
3. Cinecitta Multiplexkino	2010
4. Dreamworld	2011
5. CineStar Event Cinema	2011
6. Hastings Museum	2011
7. Millennium Point Cinema	2011
8. Cradle of Aviation Museum †**	2012
9. Evergreen Aviation Museum	2012
10. Houston Museum of Natural Science	2012
11. Putnam Museum	2012
12. Kansas Cosmosphere **	2012
13. Milwaukee Public Museum †**	2013

#### Non-IMAX film to non-IMAX digital (GSCA spec)

14. Central Texas College **	2010
15. New Mexico Museum of Natural History	2011
16. COSI Columbus	2011
17. Koriyama Municipal Science Museum **	2012
18. Tamarokuto Science Center **	2012
19. Washington Pavilion **	2012
20. Kansas City Union Station	2013





*The Houston Museum of Natural Science in Texas.*

Excluding multiplex theaters, some 53 screens have added or converted to full-dome or DCI-compliant or IMAX digital projection since 2006. (A few early conversions used sub-2K projection.) Of these, 17 are domes with systems from Goto, Global Immersion, Barco, or other manufacturers. The rest are flat screens, 13 of which have IMAX digital systems, and the remaining 23 have 2K or 4K projectors from Barco, Christie, NEC, or other makers.

Fourteen IMAX multiplex theaters converted in 2012, along with 13 non-multiplexes. Of those 13, four were conversions of IMAX film to IMAX digital, and the remaining nine were conversions to DCI-compliant 2K or 4K. As of Jan. 1, 2013, 13 non-multiplex IMAX film theaters have adopted IMAX digital.

Four museums switched from IMAX film to non-IMAX digital in 2012: the Putnam Museum of History and Natural Science in Davenport, IA; the Houston Museum of Natural Science in Texas; the Evergreen Aviation Museum in Oregon, and the Kansas Cosmosphere in Hutchinson KS. They bring the total number of defectors from IMAX to a DCI-compliant system to twelve.

Most non-multiplex giant-screen thea-

ters are poised to switch to digital, but many are waiting for a number of factors to be clarified before they take the plunge. How good will the next-gen, laser-powered IMAX system look, how much will it cost, and what content will be available? How will non-IMAX digital systems compare in all those areas? When will a non-IMAX laser-based system be available, and at what price?

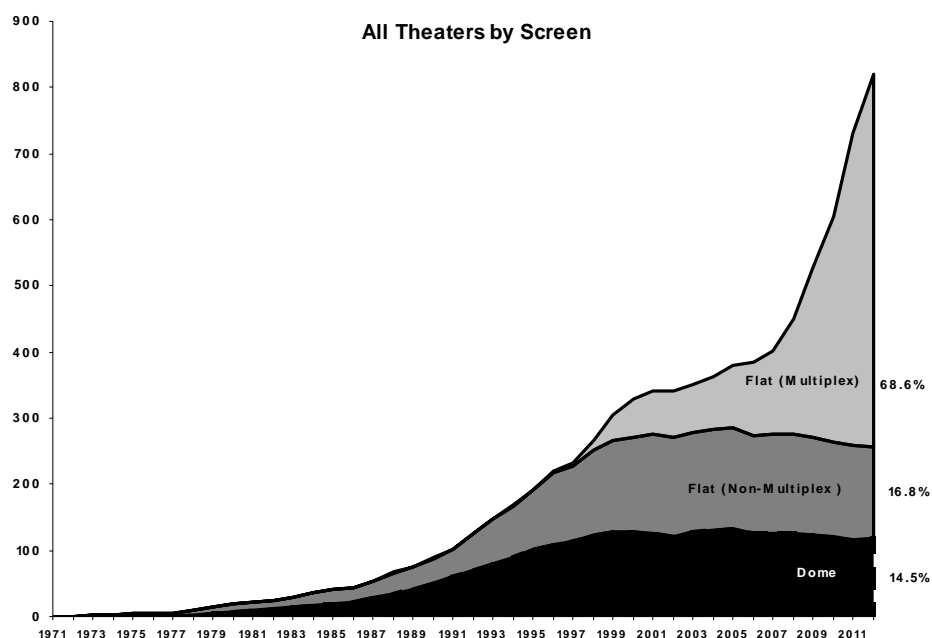
Imax's VP of institutional sales, **Mike Lutz**, is on the front lines of this battle, working to persuade theater operators to wait for the next-gen system, the rollout of which has recently been delayed to the second half of 2014 for flat screens, and at least a year later for domes.

Lutz and his predecessors have persuaded at least ten theaters to switch to the first-gen system to date, and as CEO **Richard Gelfond** explained recently (*see The Biz on page 4*), several other theaters have chosen the "interim solution" — installing a first-gen system alongside the 15/70 machine as a stand-in for the laser projector. This enables them to show digital-only DMR releases, which now comprise the majority of Imax's film slate. Under these deals, the first-gen projectors will be replaced with the laser system when it is available late next year.

As shown in the box on the right, Imax has converted ten non-multiplex theaters from IMAX film to IMAX digital, added digital to three more, and has deals to add digital to five more this year. A number of other signings of the interim or laser system haven't been identified.

However, 13 other IMAX theaters have already dropped their IMAX systems (or the IMAX brand) for non-IMAX digital. These venues decided that the IMAX brand had lost the value it once had, or

(*see THEATERS on page 10*)



(from **THEATERS** on page 9)

that the price of the next-gen system was too high, or both. Several theater operators told *LFX* that Imax had burned its bridges with the institutional market, and that they were very happy with the image quality of their DCI-compliant replacements and the savings they provided over IMAX.

In addition, at least seven non-IMAX theaters that meet the GSCA specs, and might have been candidates for an IMAX system, have gone with a non-IMAX, DCI-compliant installation. According to sources, at least a few of them asked Imax for bids but either didn't receive replies or rejected them.

## 2D vs. 3D, domes vs. flat

Every new flat-screen theater that opened in 2012 was 3D. In the digital era, the incremental cost of 3D is so small, and the potential revenue gains so much greater, that it will be rare to see a new digital installation that is 2D-only. Furthermore, almost any 2D installation can be upgraded to 3D at a relatively low cost.

The number of 3D-capable theaters in our list increased from 571 at the beginning of 2012 to 664 as of Jan. 1, 2013, or nearly 81% of the total. Among the 278 theaters that meet the GS spec, 57%, or 158, are 3D.

Dome theaters comprise 116 of the 824

screens in our list, or 14% of the total; of these, 90 are true giant screens. Only one new dome theater opened in 2012, and as mentioned above, it was a replacement for a film theater that closed with the Calgary science center's old building in 2011. Six other dome theaters converted from film to digital last year.

Only seven new domes have opened in the last five calendar years, and only three of them meet the GSCA specs. Virtually all growth in dome theaters these days is in the planetarium sector, where domes over 60 feet (18 meters) are relatively rare. The good news for GS producers is that the world's 1,000+ digital dome theaters are providing a new market for their films, as are smaller 3D flat-screen digital theaters. But essentially no new domes are being built specifically as giant-screen theaters.

As we have reported previously (see *The Biz*, Oct-Nov. 2012), two dome theaters switched from film to a non-IMAX single-projector digital solution in 2012: the former IMAX theater at the Kansas Cosmosphere and the **Wells Fargo Cinedome** in Sioux Falls, SD, which previously ran 8/70. Both have installed Barco 4K projectors with custom fisheye lenses, nearly filling the same screen area as the IMAX film frame, and their operators tell *LFX* they are very happy with the image quality they are getting. At 40 feet (12 meters) and

60 feet (24 meters) respectively, these domes are smaller than the average IMAX dome, but they offer hope for dome operators who would prefer not to have the kind of tiled, multi-projector system that most large full domes use.

(See our coverage of the **IMERSA Summit** on page 1, which dealt with the convergence between digital domes and GS theaters.)

## The fate of 70mm film

In Imax's Feb. 21 conference call (see *The Biz*, page 4) Gelfond referred several times to the imminent demise of motion picture film. "The reason for the interim digital solution is that film stock is disappearing faster than we had anticipated, number one; and number two, the labs and the price of film stock is going up."

**Mark Bretherton**, CEO of the **LG IMAX Theatre Sydney**, told *LFX* that that concern was a factor in his decision to go for the interim solution in his theater, which boasts the largest film screen in the world. In addition to not being able to show digital-only releases, he said that with "Disney's decision to withdraw from [releasing film prints] completely, the perilous state of Kodak and the diminishing supply of film stock, and the likelihood more studios will follow Disney's lead, we felt somewhat boxed into a corner."

These statements are made in the shadow of the expected closing of the **Technicolor** lab in Los Angeles that processes much of the 65mm and 70mm film that the GS industry generates (see *The Biz*, page 5), **Fujifilm's** decision to stop producing motion picture film as of this month, and the shaky condition of **Eastman Kodak**, which is in Chapter 11 bankruptcy proceedings.

And although most industry observers admit that film's days are numbered, some who spoke to *LFX* were not as pessimistic about the availability and cost of film and processing in the short to medium term. Through a publicist, Kodak said it "continues to manufacture and supply motion picture film, including large-format film — it's business as usual. In December of 2012, Kodak informed its customers that, due to the evolving marketplace dynamics, it would be adjusting the pricing of a variety of different motion picture products, which included 70mm print film (not 65mm camera negative). The revised pricing became effective on January 1, 2013." (*LFX* was unable to discover the amount of the price increases.)

On the question of picking up the extra



The Wells Fargo Cinedome uses a single Barco 4K projector on its 60-foot dome screen.

work if and when the Technicolor lab closes, **Andrew Oran** of Burbank-based **FotoKem** told *LFX* that his lab “processes, prints and scans 65mm negative on a daily basis. Given recent and ongoing shifts in the volume of 65mm origination and 70mm print exhibition, we feel confident we could meet any production capacity that the giant-screen industry required, today or in the future.” He added that “we’ve done our best to hold lab costs at current levels, except where impacted by recent Kodak rate increases.”

**Rick Gordon**, of **RPG Productions**, which provides post-production services to GS film producers, issued the following statement:

“Based on my close personal relationship with the management of Fotokem, and upon our own management and scheduling of our upcoming film-based slate of shows, I can assure you, our filmmaker clients, and the theaters we service, that from our standpoint there will be no demise of film in the near term or mid term.

“Filmmakers now have an array of digital and film-based capture media from which to choose. The advent of 5K (and above) digital camera systems — in conjunction with advances in image processing — are allowing many shows

in production to capture much of their material in this manner. Yet, many of our shows continue to use 15/70 and 8/70 negative for their master shots, aerials, and other big vistas. We are processing this material on an ongoing basis.

“Virtually every show we have in post-production will be film recorded to 65mm internegative, and 70mm prints will continue to be made. In fact, for RPG Productions, 2013 has seen an uptick in the number of prints that are being produced, and I expect this will be the case for the rest of the year and into 2014.

“Fotokem and RPG are in the business for the long haul, and have no plans to close down the film portion of



*The LG IMAX Theatre Sydney has the largest screen in the world.*

our industry anytime soon. Theaters should be making the decision about ‘going digital’ based upon the cost implications and branding issues that are implicit in doing so. They need not make this decision based upon a fear that 15/70 prints will not be available over the next few years.”

## What We Count

This report counts all 15/70, 10/70, 8/70, and IMAX digital theaters; theaters that have converted from large-format film to digital; and a growing number of DCI-compliant digital theaters in museums. This yields a total, as of Jan. 1, 2013, of 820 theaters in 54 countries worldwide.

Not all of these meet the standards established by the **Giant Screen Cinema Association** for true giant screens: domes at least 60 feet (18.3 meters) in diameter, or flat screens that are at least 70 feet (21.3 meters) wide or at least 3,100 square feet (288 square meters) in area, and that place all seats less than one screen width from the screen plane.

We consider 278 of the 820 (34%) as meeting the GSCA spec.

Until 2008, when it introduced its first digital system, **Imax Corporation** regularly released lists of all IMAX theaters that included the dimensions of their screens. It no longer does so, which makes determining the count of true giant screens more challenging. *LF Examiner* has measured the screens of more than 100 theaters, including 80 multiplex screens, using a precise laser device. Some new digital multiplex screens meet the GSCA spec, usually because they were built specifically as an IMAX theater. However, nearly no retrofitted 35mm theaters do. Their screens are too small and/or the auditoriums are too deep. Among the 74 new digital IMAX theaters we have measured, the average screen width is less than 58 feet (17.7 meters). We therefore presume,

where we have no information to the contrary, that new digital IMAX multiplex screens do not meet the GSCA spec.

Although the vast majority (88%) of IMAX digital theaters fall into this category, we count them primarily because they occasionally show the original GS films coproduced by **Imax**, **Warner Bros. Pictures**, and **MacGillivray Freeman Films**, and because a handful of smaller chains with IMAX theaters occasionally book GS films from other independent producers.

Past years’ totals in this report may not agree with those in previous reports because we are constantly updating our database as we learn of theaters that opened or closed in previous periods.



# New, Converted, and Closed Theaters in 2012

## NEW THEATERS

City	Organization	Country	Mfr	Fmt	Proj	2D/3D	Scrn	Opened
Taejon	Imagination Pavilion	South Korea	IMAX	1570	GT	2D	D	1/12
Largo, MD	AMC Magic Johnson Capital Center 12 & IMAX	USA	IMAX	D	DIG	3D	F	2/10/12
Owings Mills, MD	AMC Owings Mills 17 & IMAX	USA	IMAX	D	DIG	3D	F	2/10/12
Luoyang	Luoyang Wanda Cinema IMAX	China	IMAX	D	DIG	3D	F	2/21/12
Moore, OK	Moore Warren Theater	USA	IMAX	D	DIG	3D	F	2/24/12
Metairie, LA	AMC Clearview Palace 12	USA	IMAX	D	DIG	3D	F	3/2/12
Astrakhan	Kinomax IMAX	Russia	IMAX	D	DIG	3D	F	3/6/12
Sheffield	Cineworld IMAX Sheffield	United Kingdom	IMAX	D	DIG	3D	F	3/9/12
Crawley	Cineworld IMAX Crawley	United Kingdom	IMAX	D	DIG	3D	F	3/9/12
Chongqing	Chongqing Jinyi Starlight Cinema IMAX	China	IMAX	D	DIG	3D	F	3/28/12
Greenfield Park, QC	Guzzo Mega-Plex Taschereau 18 & IMAX	Canada	IMAX	D	DIG	3D	F	3/30/12
Sao Paulo	UCI Analia Franco IMAX	Brazil	IMAX	D	DIG	3D	F	3/30/12
Douglasville, GA	Regal Arbor Place Stadium 18	USA	IMAX	D	DIG	3D	F	3/30/12
Calgary, AB	Telus Spark	Canada	SONY	D	4K	2D	D	3/31/12
Nairobi	IMAX 20th Century	Kenya	IMAX	D	DIG	3D	F	4/12
Singapore	Shaw Theatres Jcube & IMAX	Singapore	IMAX	D	DIG	3D	F	4/5/12
Fuzhou	Fuzhuo Jinyi Baolong Cinema IMAX	China	IMAX	D	DIG	3D	F	4/10/12
Norwalk, CA	AMC Norwalk 20	USA	IMAX	D	DIG	3D	F	4/13/12
Sao Paulo	Espaço Granja Vianna IMAX	Brazil	IMAX	D	DIG	3D	F	4/20/12
Nizhny Novgorod	Cinema Park Deluxe IMAX	Russia	IMAX	D	DIG	3D	F	4/10/12
Hsinchu	Vieshow Cinemas Hsinchu Big City IMAX	Taiwan	IMAX	D	DIG	3D	F	4/27/12
Suzhou	Suzhou Jinyi Yixiang Cinema IMAX	China	IMAX	D	DIG	3D	F	4/28/12
Shenyang	Shenyang Jinyi Cloud Nine Cinema IMAX	China	IMAX	D	DIG	3D	F	4/30/12
Terrebonne, QC	Guzzo Mega-Plex Terrebonne 14 & IMAX	Canada	IMAX	D	DIG	3D	F	5/4/12
North York, ON	Empire Theatres Empress Walk IMAX	Canada	IMAX	D	DIG	3D	F	5/4/12
Jakarta	Cinema 21 Gandaria IMAX	Indonesia	IMAX	D	DIG	3D	F	5/4/12
Portage, MI	Celebration! Cinema Crossroads & IMAX	USA	IMAX	D	DIG	3D	F	5/23/12
Montreal, QC	Guzzo Mega-Plex Marche Central 18 & IMAX	Canada	IMAX	D	DIG	3D	F	5/25/12
Narita	Narita Humax Cinemas IMAX	Japan	IMAX	D	DIG	3D	F	5/25/12
Wilmington, NC	Regal Mayfaire Stadium 16	USA	IMAX	D	DIG	3D	F	6/15/12
Tianjin	Tianjin Jinyi Aocheng Cinema IMAX	China	IMAX	D	DIG	3D	F	6/18/12
Shanghai	Wanda Shanghai Baoshan & IMAX	China	IMAX	D	DIG	3D	F	6/21/12
Danbury, CT	AMC Loews Danbury 16 & IMAX	USA	IMAX	D	DIG	3D	F	6/22/12
Sao Paulo	Cinepolis JK Iguatemi Shopping Centre IMAX	Brazil	IMAX	D	DIG	3D	F	6/22/12
Montreal, QC	Guzzo Mega-Plex Marche Central 18 & IMAX	Canada	IMAX	D	DIG	3D	F	7/2/12
Laval, QC	Mega-Plex Pont-Viau 16 & IMAX	Canada	IMAX	D	DIG	3D	F	7/2/12
Whitby, ON	Empire Theatres Whitby 24 & IMAX	Canada	IMAX	D	DIG	3D	F	7/12/12
Rishon Lezion	Cinema City Rishon Le-Zion IMAX	Israel	IMAX	D	DIG	3D	F	7/19/12
Hefei	Hefei Swan Lake Wanda & IMAX	China	IMAX	D	DIG	3D	F	7/27/12
Beijing	Beijing Tiantongyuan Wanda IMAX	China	IMAX	D	DIG	3D	F	7/27/12
Jinjiang	Jinjiang Wanda IMAX	China	IMAX	D	DIG	3D	F	8/10/12
Nanchang	Nanchang Honggutan Wanda IMAX	China	IMAX	D	DIG	3D	F	8/27/12
Ningde	Ningde Wanda IMAX	China	IMAX	D	DIG	3D	F	8/27/12
Anapa	Kinocentr na Krasnoy Ploschadi IMAX	Russia	IMAX	D	DIG	3D	F	8/30/12
Shenyang	Shenyang Beiyi Wanda IMAX	China	IMAX	D	DIG	3D	F	8/31/12
Ryazan	Kinomax IMAX Ryazan	Russia	IMAX	D	DIG	3D	F	9/12
Wuhu	Wuhu Jinghu Wanda IMAX	China	IMAX	D	DIG	3D	F	9/7/12
Ulyanovsk	Cinema Park IMAX (Aqua Mall)	Russia	IMAX	D	DIG	3D	F	9/13/12
Pooler, GA	Royal Cinemas & IMAX	USA	IMAX	D	DIG	3D	F	9/14/12
Qingdao	Qingdao Licang Wanda IMAX	China	IMAX	D	DIG	3D	F	9/21/12
Jiangyin	Jiangyin Wanda IMAX	China	IMAX	D	DIG	3D	F	9/22/12
Davao City	IMAX SM Lanang	Philippines	IMAX	D	DIG	3D	F	9/27/12
Quanzhou	Quanzhou Wanda IMAX	China	IMAX	D	DIG	3D	F	9/29/12
Tianjin	Tianjin Nongken Bona Cinema & IMAX	China	IMAX	D	DIG	3D	F	9/29/12
Charlotte, NC	AMC Northlake 14 & IMAX	USA	IMAX	D	DIG	3D	F	10/5/12
Zhengzhou	Zhengzhou Wanda Erqi Store & IMAX	China	IMAX	D	DIG	3D	F	10/13/12
Sochi	Luxor Cinemax IMAX Theater Sochi	Russia	IMAX	D	DIG	3D	F	10/20/12
Peoria, IL	Peoria Riverfront Museum	USA	GI	D	4K	3D	F	10/20/12
Cairo	Americana Plaza IMAX Sheikh Zayed	Egypt	IMAX	D	DIG	3D	F	10/22/12
Tianjin	Tianjin Orange Sky Galaxy & IMAX	China	IMAX	D	DIG	3D	F	10/25/12
Lubbock, TX	Lubbock Premiere	USA	IMAX	D	DIG	3D	F	10/25/12
Almaty	Kinopark 11 Esentai IMAX	Kazakhstan	IMAX	D	DIG	3D	F	10/25/12
Ipswich	Cineworld Ipswich & IMAX	United Kingdom	IMAX	D	DIG	3D	F	10/26/12
Zhangzhou	Zhangzhou Wanda & IMAX	China	IMAX	D	DIG	3D	F	10/26/12
Birmingham	Cineworld Broad Street	United Kingdom	IMAX	D	DIG	3D	F	10/26/12
Vienna	CineplexX Donau Plex IMAX Vienna	Austria	IMAX	D	DIG	3D	F	10/31/12
Orlando, FL	Orlando Science Center	USA	unk	D	4K	3D	F	11/12
Bangalore	PVR IMAX	India	IMAX	D	DIG	3D	F	11/2/12
Charlottesville, VA	Regal Stonefield Stadium 14 & IMAX	USA	IMAX	D	DIG	3D	F	11/8/12
Anaheim, CA	AMC Downtown Disney 12 & IMAX	USA	IMAX	D	DIG	3D	F	11/8/12
West Valley City, UT	Megaplex Theatres & IMAX at Valley Fair Mall	USA	IMAX	D	DIG	3D	F	11/8/12
Greenfield Park, QC	Guzzo Mega-Plex Taschereau 18 & IMAX	Canada	IMAX	D	DIG	3D	F	11/8/12
City	Organization	Country	Mfr	Fmt	Proj	2D/3D	Scrn	Opened
Niles, IL	AMC Showplace Niles 12 & IMAX	USA	IMAX	D	DIG	3D	F	11/8/12
San Francisco, CA	AMC Van Ness 14 & IMAX	USA	IMAX	D	DIG	3D	F	11/9/12
Enfield	Cineworld Enfield & IMAX	United Kingdom	IMAX	D	DIG	3D	F	11/16/12

Surgut	Cinema Park Surgut & IMAX	Russia	IMAX	D	DIG	3D	F	11/18/12
Chengdu	Chengdu Yinglifang 773 IMAX	China	IMAX	D	DIG	3D	F	11/29/12
Wenzhou	Wenzhou Longwan Wanda & IMAX	China	IMAX	D	DIG	3D	F	11/30/12
Matsuyama-shi	Cinema Sunshine Kinuyama & IMAX	Japan	IMAX	D	DIG	3D	F	12/12
Dallas, TX	Perot Museum of Nature and Science	USA	BARCO	D	4K	3D	F	12/12
Taicang	Taicang Wanda & IMAX	China	IMAX	D	DIG	3D	F	12/7/12
Shenzhen	Shenzhen Haiya Wanda & IMAX	China	IMAX	D	DIG	3D	F	12/8/12
Hague	Pathe Spuimarkt & IMAX	Netherlands	IMAX	D	DIG	3D	F	12/12/12
Tilburg	Pathe Tilburg & IMAX	Netherlands	IMAX	D	DIG	3D	F	12/12/12
Nottingham	Cineworld Nottingham & IMAX	United Kingdom	IMAX	D	DIG	3D	F	12/13/12
Petaling Jaya	TGV Cinemas Utama & IMAX	Malaysia	IMAX	D	DIG	3D	F	12/13/12
Angeles City	IMAX Clark	Philippines	IMAX	D	DIG	3D	F	12/14/12
Dearborn, MI	AMC Star Fairlane 21 & IMAX	USA	IMAX	D	DIG	3D	F	12/14/12
Dublin	Cineworld Dublin & IMAX	Ireland	IMAX	D	DIG	3D	F	12/14/12
Bellingham, WA	Regal Barkley Village Stadium 16 & IMAX	USA	IMAX	D	DIG	3D	F	12/14/12
Tsuchiura-shi	Cinema Sunshine Tsuchiura & IMAX	Japan	IMAX	D	DIG	3D	F	12/14/12
Putian	Putian Wanda & IMAX	China	IMAX	D	DIG	3D	F	12/15/12
Wilmington, DE	Penn Cinema Riverfront & IMAX	USA	IMAX	D	DIG	3D	F	12/17/12
Kingston, ON	Empire Theatres Kingston & IMAX	Canada	IMAX	D	DIG	3D	F	12/18/12
Syktivkar	Kronverk Cinema Maxi & IMAX	Russia	IMAX	D	DIG	3D	F	12/19/12
Kharkiv	Planeta Kino IMAX	Ukraine	IMAX	D	DIG	3D	F	12/20/12
Beijing	Beijing Jinyi Cinema & IMAX	China	IMAX	D	DIG	3D	F	12/20/12
Wuhan	Wuhan Jinyi Cinema & IMAX	China	IMAX	D	DIG	3D	F	12/20/12
Mianyang	Mianyang Fucheng Wanda & IMAX	China	IMAX	D	DIG	3D	F	12/21/12
Chengdu	Chengdu Jinniu Wanda & IMAX	China	IMAX	D	DIG	3D	F	12/22/12
Shanghai	Jinyi Cinema & IMAX	China	IMAX	D	DIG	3D	F	12/22/12
Chongqing	Chongqing Dadukou Wanda & IMAX	China	IMAX	D	DIG	3D	F	12/24/12
Changzhou	Changzhou OSGH Cinema & IMAX	China	IMAX	D	DIG	3D	F	12/25/12
Detroit, MI	Michigan Science Center	USA	IMAX	1570	GT	2D	D	12/26/12

## CONVERTED THEATERS

City	Organization	Country	New Mfr	New Fmt	Old	2D/3D	Scrn	Opened	Convert
Davenport, IA	Putnam Museum of History and Natural Science	USA	BARCO	D	SR	3D	F	3/16/2002	1/26/12
Gloucester, ON	Cineplex SilverCity Gloucester Cinemas IMAX	Canada	IMAX	1570+DIG	MPX	3D	F	12/13/2006	2/10/12
Nashville, TN	Regal Opry Mills Stadium 20 & IMAX	USA	IMAX	1570+DIG	GT	3D	F	5/11/2000	2/10/12
Providence, RI	Providence Place Cinemas 16 & IMAX	USA	IMAX	1570+DIG	GT	3D	F	6/22/2000	2/10/12
Calgary, AB	Cineplex Scotiabank Theatre Chinook IMAX	Canada	IMAX	1570+DIG	SR	3D	F	3/23/2001	2/17/12
Edmonton, AB	Cineplex Scotiabank Theatre Edmonton IMAX	Canada	IMAX	1570+DIG	SR	3D	F	5/14/1999	2/17/12
Houston, TX	Houston Museum of Natural Science	USA	BARCO	D	GT	3D	F	9/15/1989	2/24/12
Mississauga, ON	Cineplex Coliseum Mississauga Cinemas IMAX	Canada	IMAX	1570+DIG	SR	3D	F	7/1/1999	3/2/12
Vaughan, ON	Cineplex Colossus Vaughan Cinemas IMAX	Canada	IMAX	1570+DIG	SR	3D	F	2/12/1999	3/2/12
McMinnville, OR	Evergreen Aviation Museum	USA	BARCO	D	SR	3D	F	4/30/2007	3/23/12
Langley, BC	Cineplex Colossus Langley Cinemas IMAX	Canada	IMAX	1570+DIG	SR	3D	F	5/19/1999	3/30/12
Richmond, BC	Cineplex SilverCity Riverport Cinemas IMAX	Canada	IMAX	1570+DIG	SR	3D	F	12/18/1998	3/31/12
Koriyama City	Koriyama Municipal Science Museum	Japan	GOTO	D	1070	2D	D	11/1/2001	4/30/12
Xi-An	Xi'an Da Ming Palace IMAX	China	IMAX	D	GT	3D	F	10/1/2010	5/3/12
Corpus Christi, TX	USS Lexington Museum	USA	BARCO	D	870	3D	F	3/9/2001	5/12/12
Tokyo	Tamarokuto Science Center	Japan	unk	D	CDC	2D	D	1995	7/12
Hong Kong	Hong Kong Airport	China	IMAX	D	870	3D	F	3/1/2007	7/5/12
Erie, PA	Tom Ridge Environmental Center	USA	KINO	870/2K	870	2D	F	5/26/06	7/19/12
Council Bluffs, IA	AMC Star Council Bluffs 17 & IMAX	USA	IMAX	D	MPX	3D	F	3/21/2008	9/14/12
Fitchburg, WI	AMC Star Fitchburg 18 & IMAX	USA	IMAX	D	MPX	3D	F	12/23/2005	9/14/12
Sacramento, CA	Esquire IMAX Theatre	USA	IMAX	1570+DIG	GT	3D	F	7/8/1999	9/21/12
Natick, MA	Jordan's Furniture	USA	IMAX	D	SR	3D	F	8/22/2002	9/28/12
Reading, MA	Jordan's Furniture	USA	IMAX	D	SR	3D	F	10/29/2004	9/28/12
Manchester	Odeon Manchester IMAX @ The Printworks	UK	IMAX	D	GT	3D	F	11/10/2000	9/30/12
Sioux Falls, SD	Washington Pavilion of Arts and Sciences	USA	BARCO	D	870	2D	D	6/1/1999	10/12
Hutchinson, KS	Kansas Cosmosphere and Space Center	USA	BARCO	D	GT	2D	D	2/1/1980	10/5/12
Houston, TX	Regal Houston Marq*e 23 & IMAX	USA	IMAX	D	GT	3D	F	12/31/1999	11/8/12

## CLOSED THEATERS

City	Organization	Country	Mfr	Fmt	Proj	2D/3D	Scrn	Opened	Closed
Toronto OP	Ontario Place Corporation	Canada	IMAX	1570	GT	2D	F	5/31/71	2/12
Nagoya OT	Port of Nagoya Public Aquarium	Japan	IMAX	1570	GT	2D	F	10/29/92	3/31/12
Amneville	IMAX Theater Amneville	France	IMAX	1570	GT	3D	F	5/23/00	6/30/12
Dallas MNS	Perot Museum of Nature and Science	USA	IMAX	1570	GT	2D	D	6/15/96	10/28/12
Townsville	Townsville IMAX Dome Theatre	Australia	IMAX	1570	GT	2D	D	1987	2012
Oulu	Tietomaa Science Center, Oulu	Finland	IWRK	870		2D	F	6/29/88	2012
Barakaldo Yel	Yelmo Cineplex IMAX Megapark	Spain	IMAX	1570	MPX	3D	F	6/9/06	2012
Malaga Yel	Yelmo Cineplex Plaza Mayor	Spain	IMAX	1570	MPX	3D	F	6/30/05	2012
Oviedo Yel	Yelmo Cineplex Los Prados	Spain	IMAX	1570	MPX	3D	F	6/18/04	2012
Schenectady	Proctors Theatre	USA	IWRK	870		3D	F	9/07	2012





**Gravity**

Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Alfonso Cuarón; producers: Alfonso Cuarón, David Heyman; script: Alfonso Cuarón, Jonás Cuarón; DP: Emmanuel Lubezki; score: Steven Price; executive producer: Stephen Jones. Cast: Sandra Bullock, George Clooney. Release: Fall.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

**Jerusalem 3D (wt)**

Arcane Pictures/Cosmic Picture; distributor: National Geographic Distribution; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson; DP: Reed Smoot; aerial DP: Ron Goodman; script: Daniel Ferguson; score: Michael Brook; executive producers: Jake Eberts, Dominic Cunningham-Reid. Release: Fall.

- January: Time-lapse filming in Israel, Palestinian Territories, and Jordan.
- February: Sound recording of voiceovers in Jerusalem.
- Post-production is continuing.

**Ender's Game**

Summit Entertainment; distributor: Lionsgate; director: Gavin Hood; producers: Orson Scott Card, Robert Chartoff, Lynn Hendee, Alex Kurtzman, Linda McDonough, Roberto Orci, Gigi Pritzker, John Textor; script: Gavin Hood; DP: Donald McAlpine; executive producers: David Coatsworth, Deborah Del Prete, Bill Lischak, Cliff Plumer, Ted Ravinett, Mandy Safavi. Cast: Harrison Ford, Abigail Breslin, Ben Kingsley, Asa Butterfield, Viola Davis, Moises Arias. 2D. Release: Nov. 1.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

**Mysteries of the Unseen World**

National Geographic, Days End Pictures; distributor: National Geographic; director: Louis Schwartzberg; producers: Jini Durr, Lisa Truitt; DP: Sean Phillips; script: Mose Richards; executive producers: Lisa Truitt, Tim Kelly, Jake Eberts. Release: Nov. 1.

- January-February: Finished filming and editing.

**The Hunger Games: Catching Fire**

Lionsgate; distributor: Lionsgate; director: Francis Lawrence; producers: Nina Jacobson, Jon Kilik; script: Simon Beaufoy. Cast: Jennifer Lawrence, Liam Hemsworth, Sam Claflin, Josh Hutcherson, Elizabeth Banks, Jena Malone, Woody Harrelson, Stanley Tucci, Willow Shields, Philip Seymour Hoffman. 2D. Release: Nov. 22.

- Film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process.

**The Hobbit: The Desolation of Smaug**

WingNut Films; distributor: Warner Bros.; director: Peter Jackson; producers: Carolynne Cunningham, Peter Jackson, Fran Walsh; DP: Andrew Lesnie; script: Philippa Boyens, Peter Jackson, Guillermo

del Toro, Fran Walsh; score: Howard Shore; executive producers: Callum Greene, Ken Kamins, Zane Weiner. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 13.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

**Great Apes (wt)**

Visionquest; distributor: nWave Pictures; director: Norm Wilkinson; producer: Jeremy Hogarth. 45 minutes. Release: 2013.

**Micro Monsters 3D: A Visit to the World of Insects**

Atlantic Productions; distributor: tba.; Producers: Anthony Geffen, Sias Wilson; writer: David Attenborough; executive producer: Anthony Geffen. Release: 2013.

- Filmed in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

**Polar Quest (wt)**

Giant Screen Films, Science North; distributor: Giant Screen Films; director, writer: David Lickley; producers: David Lickley, Don Kempf; DP: Dylan Reade; score: Amin Bhatia; executive producer: Brenda Tremblay. Release: January 2014.

**Overlord: Normandy 1944 (wt)**

N3D Land Productions; digital distributor: tbd; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: March 2014.

- April: Aerial shooting planned in Normandy and the southern coast of England.

**Deepsea Challenge 3D**

Earthship Productions; distributor: National Geographic; director: James Cameron; producers: James Cameron, Brett Popplewell; DP: Jules O'Loughlin. Release: April 4, 2014.

- In final editing.

**In Saturn's Rings**

SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Spring 2014.

- Film is 65% complete.

**Galapagos 3D**

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; DPs: Paul Williams, Simon De Glanville; score: Joel Douek. Release: 2014.

**The Kingdom of Plants**

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: 2014.

- Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

**The South Pacific**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, DJ Roller, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: January 2104.

- Jan.-Feb: Filming coral reefs in Raja Ampat, Indonesia

**The Story of Cells**

Random42; distributor: Random42; director, producer: Hugo Paice; script: Ben Ramsbottom. Digital animation. Release: 2014.

- About 20% of the film is complete.

**Wild Antarctica 3D (wt)**

Giant Screen Films, Oceans 8 Productions; distributor: Giant Screen Films, D3D Cinema; director: John Bowermaster. Release: 2014.

**Humpback Whales (wt)**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: January 2015.

- March: Filming humpback whales in Hawaii

**Everest: Conquering Thin Air (wt)**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norgay and Araceli Segarra. Release: Early 2016.

- March/April: Filming at Everest Base camp.

(from *IMERSA* on page 1)

dome shows, including a few that had originated as GS films.

The host museum, which has been the site of two previous IMERSA meetings, is home to the **Gates Planetarium**, a 56-foot (17-meter) dome with a **Global Immersion Fidelity Bright** projection system. Planetarium operations manager and IMERSA co-founder **Dan Neafus** was largely responsible for coordinating the event and also gave many presentations during the meeting.

### Professional Development

The first two days focused mostly on the technical aspects of creating fulldome shows. To date most fulldome shows have been nearly 100% CGI, in part because it has been difficult to capture live-action footage that could fill the dome (or a significant portion of it) with sufficient resolution to appear reasonably sharp and clear. However, the latest generation of small digital cameras, combined with software that allows images from multiple cameras to be stitched together, allow producers to meet that goal at very low cost.

One of the highlights of the summit was a demonstration of the **Freedom360**, a simple rig that mounts six small GoPro Hero3 cameras together to shoot a spherical image. The rig can be mounted on a long pole, and the images can be processed to eliminate any view of the mount. The cameras shoot 1.4K images, yielding a final image that is 5,600x2,800 pixels at frame rates of up to 48 fps.

The ability to shoot live action for the dome means that producers are rediscovering and reinventing techniques developed 40 years ago by the first giant-screen filmmakers. In a session on the "Fulldome Production Pipeline," **Michael Daut** of **Evans & Sutherland** repeated the advice veteran GS director **Ben Shedd** gave attendees at the 2012 summit: when shooting for the dome, you aren't panning the camera, you're turning the theater. That is, in a frameless, immersive theater, whether dome or flat-screen, the audience feels camera motions as the entire theater moving.

Later in the meeting, Daut gave an enthusiastic paean to the fulldome medium:

"There's something about fulldome that isn't like anything else. It has qualities of filmmaking, of theater, of live events, but it's something altogether different. It's in an immersive space, but it's part film and it's part theater. Story time and real time intersect in the dome, because your audience is not just watching an experience, they're *inside* of it. The audience actually feels like they're in the scene. The way I like to describe it, it's like the closest thing we have to the holodeck from *Star Trek*. It really puts you in a new place. Often-times these are places that you could never go, and that's so fascinating and so interesting."



Inventor Joergen Geerds with his Freedom360 rig.

### Merging immersive media

Daut also moderated the panel discussion entitled "Playing Together Under the Dome" that brought together members of several professional associations to present their views on the possibility of convergence of content from many sources in dome theaters. **Jeffrey Kirsch** of the **Reuben H. Fleet Science Center** in San Diego, CA, representing the GSCA, said that when he first looked into planetarium productions years ago, he was surprised to find out how low their budgets were. He proposed that the model the **Giant Dome Theater Consortium** uses might work for producing fulldome shows. Consortium

members invested in **Sean Casey's** GS film **Tornado Alley**, and pay themselves back from gate revenues so that they always have money in the bank to fund future productions. The initial investment in the film was recouped in two years, which he said was "huge."

The Fleet added a Global Immersion fulldome system to its IMAX dome theater more than a year ago, and Kirsch said that the fulldome shows are now doing as well as the IMAX films, which he interprets as meaning that fulldome shows with high production values can be as commercially successful as GS movies.

**Thomas Kraupe**, director of **Planetarium Hamburg**, and president of the IPS, agreed that planetarium producers need to consider production values, and said that collaboration in creating shows is nothing new, and has been common in Europe for some time. Now that planetariums have digital systems that are more compatible than the old optomechanical systems, it is easier to share shows. But he said that fulldomes can do much more than simply play back movies: their real-time and interactive capabilities make them much more flexible and powerful than movie theaters.

**George Wiktor**, representing the **Themed Entertainment Association**, said that among the lessons that TEA members have learned that could apply to fulldomes are 1) know the audience and speak to them in a respectful way; 2) offer unique experiences that audiences can't get at home; 3) tailor the experience to local and regional audiences; and 4) provide a sense of authenticity. He doesn't advocate the "movie theater model" of showing recorded shows from other distributors. Instead, he recommends planetariums create programming "that leverages all of the institution's assets, programming that is unique and custom to that location. If you resonate with your local audience you will create a community around your institution that will support you."

**Jay Williams** said that the New Media Council of the **Producers Guild of America** had been the "red-headed stepchild of the guild" in its first few years, but traditional film and television producers have started coming to them to learn more about creating content for the Internet

and special venues like fulldome theaters. "They realize that their very futures also reside in this new media world and all these great new opportunities to tell stories." He suggested that producers would like to collaborate with dome show creators, and proposed holding a Special Venue breakout session at the next meeting of the PGA.

### Global Immersion survey

Global Immersion's Alan Caskey shared the results of surveys of planetariums and giant-screen theaters his company conducted in June 2012. For the former, 139 planetariums from 36 countries responded, 60% of which were in the U.S. In the latter, 45 institutional GS theaters replied, representing both film and digital theaters.

Together the surveys highlight the differences between the typical business models of the two types of venue: roughly 30% of responding planetariums do not charge for their shows, and half license only one or two shows a year. Almost 30% do not license or purchase outside shows, presumably only running live shows or shows they produce in-house. As Caskey explained, "In the planetarium market, shows are acquired by paying a license fee for a period of time. It could be one year to five

years, or even 50 years, but you pay a fixed fee. If you are acquiring one show a year, in five years you would have five shows that you could rotate through in your programming. This is totally different in the giant-screen market: it's a revenue share. You pay a royalty to keep the shows moving."

Planetariums are mainly programming shows about astronomy, space technology, and earth sciences, with other topics taking a much smaller role. Although GS theaters rank space and astronomy as top subjects, they book a wider range of content, including general science, natural history, wildlife, and feature films.

Since planetariums are further along in the switch to digital than GS theaters, it is no surprise that only 28% of them are planning to convert in the next two years, compared to 58% of GS theaters that ex-



Alan Caskey of Global Immersion.

pect to switch within three years.

Planetariums and GS theaters have many common concerns in switching to digital: for both groups the cost of the conversion is the top concern. Both are also concerned about image resolution and contrast, being able to obtain quality content, getting responsive service after the installation, the cost of ownership, and the ability to upgrade their technology.

But in a few areas, their priorities are quite different: 3D is important or very important to at least 70% of GS theaters, but to less than 25% of planetariums. About 75% of planetariums want the ability to create their own shows, an issue that wasn't even raised with GS theaters.

Caskey concluded by pointing out that the two sectors share three "big synergies:" content, technology, and audiences. They all want high-quality shows that cover a breadth of topics suitable to their mission. They want their systems to be high-quality, flexible, and future-proof. And they want to please their audiences by offering engaging experiences that exceed their expectations.

Caskey's slide presentation is available as a PDF file at *LF Examiner's* Facebook page.



"Playing Together Under the Dome" featured (l to r) Michael Daut (E&S), Thomas Kraupe (IPS), George Wiktor (TEA), Jeffrey Kirsch (GSCA), and Jay Williams (PGA).



## Premiering in February and March

### ***Top Gun 3D***

"The story of an elite group of pilots competing to be the best in their class and earn the title of 'Top Gun' captured the imagination of a generation and earned a worldwide box office of over \$350 million upon its release in 1986."

Produced and distributed by **Paramount Pictures**. Directed by **Tony Scott**, produced by **Jerry Bruckheimer** and **Don Simpson**, written by **Jim Cash** and **Jack Epps Jr.**, photographed by **Jeffrey Kimball**, and scored by **Harold Faltermeyer**. Executive producer: **Bill Badalato**. Starring **Tom Cruise**, **Kelly McGillis**, **Val Kilmer**, **Anthony Edwards**, **Tom Skerritt**, **Michael Ironside**, **Rick Rossovich**, and **Tim Robbins**. The film will be converted to the IMAX digital 3D format with IMAX DMR for a one-week run. Release: Feb. 8.

### ***A Good Day to Die Hard***

"John McClane goes global. For the first time, the New York City cop finds himself on an international stage as a fish out of water in Moscow. The film introduces McClane's estranged son Jack, an apple that hasn't fallen far from the tree, and who may even be more of a hard-ass than his father. John and Jack must put aside their personal and professional differences, and work together to keep each other alive and stop the Moscow under-

world from controlling nuclear weapons."

Produced and distributed by **Twentieth Century Fox**. Directed by **John Moore**, produced by **Alex Young**, written by **Skip Woods**, photographed by **Jonathan Sela**, and scored by **Marco Beltrami**. Executive producers: **Tom Karanowski**, **Jason Keller**, and **Bruce Willis**. Starring **Bruce Willis**, **Mary Elizabeth Winstead**, **Jai Courtney**, and **Patrick Stewart**. 2D.

Release: Feb. 14. The film will be converted to IMAX film and/or digital formats with IMAX DMR. [foxmovies.com](http://foxmovies.com).

### ***Sammy's Adventures: Escape from Paradise***

"Now fully mature adults, Sammy and Ray are back in action with this tale of separation, adventure, and homecoming. Snatched off the beach with their grandchildren, they find themselves in a strange yet beautiful world filled with all sorts of



Sammy's Adventures: Escape From Paradise

colorful characters. But this magical place has a dark side, and getting out is on everyone's mind. After several failed attempts by Big D, the mouth who runs the place with an iron fin, Sammy and Ray take matters into their own hands and orchestrate an escape from paradise. Reunited with their families on the beach, they recount their eye-popping adventures in the majestic aquarium."

Produced and distributed by **nWave Pictures**. Directed by **Ben Stassen** and **Vincent Kesteloot**, produced by **Ben Stassen** and **Caroline Van Iseghem**, written by **Domonic Paris**, and scored by **Ramin Djawadi**. Executive producers: **Olivier Courson** and **Eric Dillens**. Starring **Pat Carroll**, **Carlos McCullers II**, and **Wesley Johnny**.

Release: February 2013. Available in 11-, 20-, and 52-minute digital versions. [nwave.com](http://nwave.com).

### ***Jack the Giant Slayer***

"An age-old war is reignited when a young farmhand unwittingly opens a gateway between our world and a fearsome race of giants.

"Unleashed on the Earth for the first time in centuries, the long-banished giants strive to reclaim the land they once lost, forcing the young man, Jack, into the battle of his life to stop them. Fighting for a kingdom, its people, and the love of a brave princess, he comes face to face with the unstoppable warriors he thought only



Oz the Great and Powerful

existed in legend...and gets the chance to become a legend himself."

Produced by New Line Cinema and Legendary Pictures, and distributed by Warner Bros. Pictures.

Directed by **Bryan Singer** from a screenplay by **Darren Lemke**, **Christopher McQuarrie**, and **Dan Studney**. The film was produced by **Neal H. Moritz**, **David Dobkin**, **Bryan Singer**, **Patrick McCormick**, and **Ori Marmur**. Photographed by **Newton Thomas Sigel** with a score by **John Ottman**. The executive producers were **Thomas Tull**, **Jon Jashni**, **Alex Garcia**, **Toby Emmerich**, **Richard Brener**, **Michael Disco**, and **John Rickard**.

Starring **Nicholas Hoult**, **Eleanor Tomlinson**, **Stanley Tucci**, **Ian McShane**, **Bill Nighy**, and **Ewan McGregor**

[www.jackthegiantslayer.com](http://www.jackthegiantslayer.com). Release: March 1.

### Kenya 3D

"3D Entertainment Distribution invites you to experience an epic African adventure in some of the most stunning and important animal sanctuaries on Earth in *Kenya: Animal Kingdom*. Discover the region's famous fauna in their natural habitat, including the Big Five—lions, African elephants, Cape buffalo, leopards and black rhinos—as well as giraffes, hippos, and cheetahs. Meet two fearless young Maasai and follow them on their ritual safari, which means 'long journey' in Swahili, before partaking in an extraordinary traditional ceremony. Explore with them the remotest corners of Kenya, from the Rift Valley's spectacular flamingo lakes to the Loita Hills, where the annual Great Migration of wildebeest, zebras and gazelles occurs."

Produced and distributed by **3D Entertainment**.

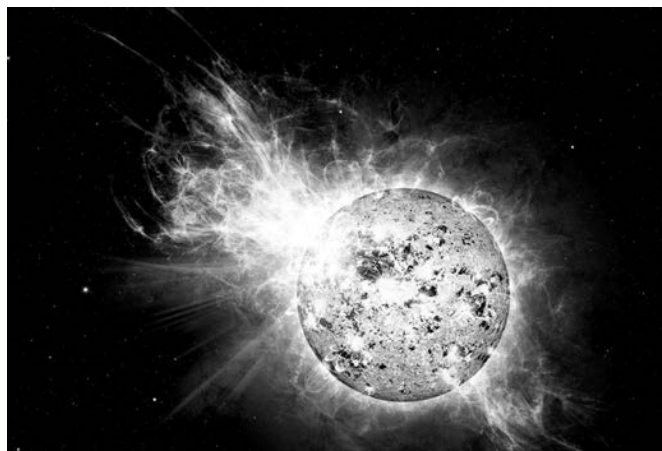
Directed by **Jean-Jacques Mantello**, produced by **François Mantello**, **Jean-Jacques Mantello**, written by **Elisabeth Mantello** and **François Mantello**, scored by **Christophe Jacquelin**. Executive producers: **John Constantine**, **Elaine Constantine**, **Mike Constantine**, **John Constantine Jr.**, **Gavin McKinney**. Release: March 1.

### Oz the Great and Powerful

"Disney's fantastical adventure imagines the origins of L. Frank Baum's beloved character, the Wizard of Oz. When Oscar Diggs, a small-time circus magician with dubious ethics, is hurled away from dusty Kansas to the vibrant Land of Oz, he thinks he's hit the jackpot—fame and fortune are his for the taking — until he meets three witches, Theodora, Evanora, and Glinda, who are not convinced he is the great wizard everyone's been expecting. Reluctantly drawn into the epic problems facing the Land of Oz and its inhabitants, Oscar must find out who is good and who is evil before it is too late. Putting his magical arts to use through illusion, ingenuity—and even a bit of wizardry—Oscar transforms himself not only into the great and powerful Wizard of Oz but into a better man as well."

Produced and distributed by the **Walt Disney Company**.

Directed by **Sam Raimi**, produced by



Wildest Weather in the Solar System

**Joe Roth**, photographed by **Peter Deming**, written by **Mitchell Kapner**, **David Lindsay-Abaire**, and scored by **Danny Elfman**. Executive producers: **Palak Patel**, **Philip Steuer**. Starring **Mila Kunis**, **Rachel Weisz**, **James Franco**, **Michelle Williams**, and **Zach Braff**. 2D. Release: March 8.

### Wildest Weather in the Solar System

"*Wildest Weather in the Solar System* uses breathtaking imagery to transport viewers on a 23-minute flight through the thick atmosphere of Venus, magnetic storms on the sun, liquid methane showers on Titan, 'anticyclones' whirling at hundreds of miles per hour on Jupiter, and other weather extremes in space."

Produced by **Day's End Pictures**, distributed by **National Geographic Cinema Ventures**.

Written by **Lawrence Gay**, produced by **Jini Durr**, score by **Catalin Marin**. Executive producer: **Lisa Truitt**. Narrated by **Michael Trucco**. Release: March 8.

(from *GSCA* on page 3)

for the GSCA, the Digital Immersive Giant Screen Specifications, "Cross-Platform Releases," converting to digital projection, theater issues, and digital capture technologies.

### Digital symposium

The two previous digital symposia in Galveston featured shootouts between 15/70 film and 4K digital projection, but

this one will not. Instead, it will include a three-part presentation on digital conversion presented by **Moving Image Technologies**, **NEC**, and **RealD**. Also featured will be a demonstration of Barco's Auro 11.1 digital audio system.

In addition, nine vendors have been given about 15 minutes each to make presentations about their products and services. They are:

**Be Media**

**Blaze Digital Cinema Works**  
**D3D Cinema**  
**GDC Technology of America**  
**Global Immersion**  
**Laser Light Engines**  
**Qube Cinema, Inc.**  
**Schneider Optics**  
**Spitz, Inc.**

For more information about the conference and to register, visit [giantscreencinema.com](http://giantscreencinema.com).

(from **SHORTS** on page 28)

*Jerusalem 3D*, Sept. 20, 2013

*Mysteries of the Unseen World 3D*,  
Nov. 1 2013

*Deepsea Challenge 3D*, April 4, 2014

*Pandas 3D: Million Dollar Babies*,  
June 27, 2014

## Ray Zone's last article

The last article prepared by noted 3D expert and scholar **Ray Zone** before his untimely death in November 2012, is online at the Web site of the Motion Picture Editors Guild, editorsguild.com. (Direct links: [tinyurl.com/zone01](http://tinyurl.com/zone01) and [tinyurl.com/zone02](http://tinyurl.com/zone02).) It is an interview, in two parts, with Cinerama historian **David Strohmaier** on the classic three-panel giant-screen format, and the 12-minute documentary Strohmaier shot last year with the last extant Cinerama camera (see *Shorts*, February 2012). According to the site, the article was submitted the night before Zone died. (Thanks to Bill Lawrence of *In70mm* for pointing us to the piece.)

## Oblivion early opening canceled

*Oblivion*, a sci-fi action film from Universal Pictures starring **Tom Cruise**, will not open exclusively in IMAX theaters a week before its wide release on April 19 as previously announced. According to press reports, the change was made to keep the film from competing with horror spoof *Scary Movie 5* and Jackie Robinson biopic *42*, and to give the converted 3D re-release of 1993's *Jurassic Park*, also from Universal, an extra week in IMAX theaters.

## Jackson Hole honors Sheldrick

Dame Daphne Sheldrick has been honored with the Outstanding Achievement Award by the Jackson Hole Wildlife Film Festival for her work in conservation. From her preserve in Kenya, Sheldrick has helped raise and reintegrate orphaned elephants and other animals into the wild for more than 30 years. In

2006 she was appointed a Dame Commander of the British Empire (DBE) by Queen Elizabeth II.

Sheldrick is one of two animal rescuers highlighted in the GS film *Born to be Wild*, produced and distributed by Imax Corporation in 2012.

## Imax Award winner named

Imax Corporation, *Newsweek*, and *The Daily Beast* have announced the winner of the first IMAX Award for aspiring filmmakers "with a desire to compel audiences through exploration." He is Pete Marshall, director of *2600 Above 60*, a documentary about Marshall's 2,600-mile trip, with three friends, from the Pacific across Canada's northern territories to Hudson, by canoe. The film, which will not be shown in IMAX theaters, will available for purchase from the filmmaker at [canoe2012.com](http://canoe2012.com).

## Bournemouth demolition begins

Demolition of the former IMAX theater in Bournemouth, once voted the most hated building in England, has begun, and is expected to be completed by the end of March. Two live Web cams of the demolition are available at [bournemouth.gov.uk](http://bournemouth.gov.uk).



Top: the former Bournemouth IMAX as it appeared in 2008.  
Bottom: as it appeared in mid-March 2013.

## Worldwide GS and IMAX Theaters

As of March 1, 2013

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone CT = Theme Park  
CM = Multiplex I = Institutional

### By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		2			2
	8/70				1	
	10/70				1	1
	15/70				1	1
	Total		2		3	5
Asia/Pac	D		152	1	19	172
	8/70	1			9	10
	10/70				11	11
	15/70	3	4	1	27	35
	Total	4	156	2	66	228
Europe	D	3	80	2	2	87
	8/70	1			6	8
	15/70	6	1	5	11	23
	Total	10	21	8	19	118
Middle East	D		7			7
	8/70					
	15/70	2			2	4
	Total	2	7		2	11
North America	D	4	280		34	318
	8/70	3			11	14
	15/70	14	41	1	76	132
	Total	21	321	1	121	464
South America	D	1	7			8
	8/70				1	1
	15/70	1	1		1	3
	Total	2	8		2	12
World	D	8	528	3	55	594
	8/70	5		1	28	34
	10/70				12	12
	15/70	26	47	7	118	198
	Total	39	575	11	213	838

### By 2D / 3D

	2D	3D	Total
Africa	2	3	5
Asia/Pac	53	175	228
Europe	20	98	118
ME	1	10	11
NA	78	386	464
SA	2	10	12
Total	156	682	838

### By Screen

	Dome	Flat	Comb	Total
Africa	2	3		5
Asia/Pac	47	181		228
Europe	14	102	2	118
ME	1	10		11
NA	50	412	2	464
SA	2	10		12
Total	116	718	4	838



# Bookings: February-March 2013 by Film

## 408 bookings of 78 films in 179 theaters

These listings do not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous

month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thorough-

ness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>AfricAdv</b>	Berlin CS	5/1/12	4/30/13		Kagoshima	5/1/12	5/1/13		Saint Louis SC	1/18/13	9/2/13
	Victoria DCI	2/10/12	2/9/13		Killeen	5/12	5/13		San Antonio 3D	11/8/12	5/31/13
<b>AirRacer</b>	<b>Alamogordo</b>	<b>5/25/12</b>	<b>6/30/13</b>		Salt Lake City Clark	8/12	8/13		San Diego RHF	10/5/12	3/31/13
	<b>Chantilly</b>	<b>10/5/12</b>	<b>12/31/13</b>		Sulphur	8/12	2/14		<b>San Jose Tech</b>	<b>2/9/13</b>	<b>2/8/14</b>
	Chicago MSI	10/17/12	10/1/13		Tallahassee CLC	9/12	3/13		Seattle PSC 2	10/19/12	9/13
	<b>Columbus GA</b>	<b>4/5/12</b>	<b>6/30/13</b>	<b>Everest</b>	<b>Des Moines</b>	<b>1/7/13</b>	<b>6/1/13</b>		Singapore SC	12/15/12	6/14/13
	Copenhagen	6/28/12	6/30/13		Hartberg	7/10/12	6/30/13		Sydney WBS	3/21/13	6/1/13
	Corpus Christi Lex	5/25/12	5/30/13		<b>Victoria DCI</b>	<b>1/18/13</b>	<b>2/28/13</b>		Tallahassee CLC	1/18/13	7/18/13
	<b>Dayton</b>	<b>3/1/13</b>	<b>6/30/13</b>		<b>Washington NMNH</b>	<b>1/1/13</b>	<b>12/31/13</b>		Tampa MOSI	2/8/13	2/7/14
	<b>Galveston</b>	<b>3/8/13</b>	<b>3/16/13</b>	<b>FightPil</b>	Chantilly	12/10/04	7/13		Tijuana	10/13/12	2/28/13
	<b>Hampton VASC</b>	<b>10/17/12</b>	<b>6/30/13</b>		Corpus Christi Lex	5/12/12	7/13		<b>Vancouver TWS</b>	<b>3/16/13</b>	<b>3/15/14</b>
	<b>Hastings</b>	<b>1/1/12</b>	<b>6/30/13</b>		Dayton I	12/3/04	2/13		Washington NASM	10/5/12	9/30/13
	Houston MNS	1/1/13	12/31/13		McMinnville	3/23/12	7/1/13	<b>GC</b>	Grand Canyon DCI	11/1/99	12/13
	<b>Huntsville USSRC</b>	<b>4/5/12</b>	<b>6/30/13</b>		Mobile	1/8/13	5/8/13	<b>GCA</b>	Beijing CSTM 3D	5/1/12	4/13
	<b>McMinnville</b>	<b>5/25/12</b>	<b>12/31/13</b>		Pensacola NAM	6/8/11	7/13		Berlin CS	7/12/12	7/11/13
	Saint Louis SC	3/1/13	12/31/13		Albuquerque NMMMH	9/1/12	8/30/13		<b>Chandigarh</b>	<b>1/1/12</b>	<b>12/31/13</b>
	<b>Shreveport</b>	<b>3/16/13</b>	<b>12/31/13</b>	<b>FlyMons</b>	Bogota Mal	12/1/12	5/30/13		Davenport Put	10/19/12	10/18/13
	Singapore DC	1/1/13	12/31/13		Cleveland	3/1/12	2/28/13		Ede	7/19/12	7/18/14
	<b>Taipei AM</b>	<b>10/10/12</b>	<b>12/31/13</b>		Hartford CSC	4/7/12	4/30/13		<b>Kolkata SC</b>	<b>1/1/13</b>	<b>12/31/13</b>
	Victoria DCI	8/30/12	6/30/13		Hutchinson	10/5/12	10/4/13		<b>Lucknow</b>	<b>1/1/13</b>	<b>12/31/13</b>
	<b>Washington NASM</b>	<b>5/25/12</b>	<b>12/31/13</b>		Jakarta KE	4/19/12	4/19/13		<b>Mumbai</b>	<b>2/1/13</b>	<b>12/31/13</b>
<b>AIWC</b>	<b>Kolkata SC</b>	<b>1/1/13</b>	<b>1/1/14</b>		Lehi	4/1/12	4/13		Penrith	7/1/12	6/30/13
	<b>Lucknow</b>	<b>1/1/13</b>	<b>1/1/14</b>		Leon Exp	12/1/12	5/30/13		<b>Pittsburgh CSC</b>	<b>1/1/13</b>	<b>12/31/13</b>
	<b>Mumbai</b>	<b>2/1/13</b>	<b>1/31/14</b>		Salt Lake City Clark	11/4/11	5/13		<b>Spokane RP</b>	<b>3/8/13</b>	<b>6/30/13</b>
	<b>Sudbury</b>	<b>1/18/13</b>	<b>2/3/13</b>		San Antonio 3D	2/1/12	2/1/13	<b>GDTDH</b>	Raleigh	2/14/13	3/13
<b>Alamo</b>	San Antonio 2D				Taipei AM	4/4/12	4/3/13	<b>GP</b>	Beijing CSTM 3D	5/1/12	4/13
<b>Amazon</b>	Hartberg	7/10/12	6/30/13		Tampa MOSI	2/15/12	2/1/13		Guayaquil	3/19/12	3/18/13
<b>Animalop</b>	Detroit SC	3/18/09	3/13		Washington NMNH	5/25/12	5/13		Hague	5/1/12	5/1/13
	Orlando SC	11/16/12	11/16/13	<b>FMTTM</b>	Glasgow	6/6/09	5/31/13	<b>HCBDT</b>	San Simeon DCI	8/17/96	
	Tijuana	7/1/10	7/13		Rochester MSC	4/6/12	4/5/13	<b>HOTB</b>	<b>Jersey City</b>	<b>1/14/13</b>	<b>1/13/14</b>
<b>Arabia3D</b>	Dongguan STM	3/1/12	2/13	<b>FOTB</b>	Albuquerque NMMMH	3/1/13	7/30/13		Kenner	9/15/12	9/14/13
	Sudbury	10/4/12	4/3/13		Atlanta FMNH	1/4/13	6/30/13		New Orleans	8/29/06	
<b>Bears</b>	<b>Dwingeloo</b>	<b>1/12</b>	<b>7/13</b>		<b>Austin TSHM</b>	<b>1/11/13</b>	<b>1/10/14</b>		<b>Washington NMNH</b>	<b>1/1/13</b>	<b>12/31/13</b>
	<b>Hartberg</b>	<b>2/13</b>	<b>7/13</b>		Baltimore MSC	10/5/12	10/13	<b>HumanBod</b>	<b>Detroit MSC</b>	<b>12/26/12</b>	<b>5/30/13</b>
<b>Beavers</b>	<b>Baltimore MSC</b>	<b>9/22/12</b>	<b>3/3/13</b>		Birmingham AL	3/15/13	9/30/13		Louisville SC	1/1/13	5/30/13
<b>BTBW</b>	Norwalk	10/19/12	6/20/13		Charlotte DP	1/19/13	7/17/13		<b>Mexicali</b>	<b>1/14/13</b>	<b>6/30/13</b>
<b>Bugs</b>	Edmonton TWS		6/27/13		Chattanooga TA	10/5/12	9/30/13		<b>Saint Paul SMM</b>	<b>1/1/13</b>	<b>12/31/13</b>
	Houston MNS	2/24/12	2/23/13		<b>Cincinnati MC</b>	<b>2/14/13</b>	<b>7/31/13</b>		<b>Stockholm</b>	<b>1/1/12</b>	<b>12/31/13</b>
	San Diego NHM	1/21/13	7/3/13		Davenport Put	2/15/13	8/10/13	<b>JGWC</b>	<b>Toronto OSC</b>	<b>1/7/13</b>	<b>4/30/13</b>
<b>CRA</b>	Hartberg	7/10/12	6/30/13		<b>Dearborn THF</b>	<b>2/18/13</b>	<b>2/17/14</b>		Boston MOS	7/1/12	6/30/13
	<b>Pittsburgh CSC</b>	<b>1/1/13</b>	<b>12/31/13</b>		Edmonton TWS	10/5/12	4/11/13		Garza Garcia	10/4/12	6/6/13
	Rochester MSC	10/5/12	10/4/13		Fort Lauderdale	2/8/13	2/7/14	<b>JIAC</b>	Boston MOS	10/5/12	10/4/13
<b>CV</b>	Alexandria BA	7/1/12	6/30/13		Fort Worth	12/26/12	12/1/13		Jersey City	10/7/12	10/6/13
<b>D&amp;W3D</b>	<b>Boston NEA</b>	<b>1/1/13</b>	<b>12/31/13</b>		Galveston	3/11/13	3/10/14		<b>Mumbai</b>	<b>2/1/13</b>	<b>3/31/13</b>
	<b>Virginia Beach AMSC</b>	<b>1/1/13</b>	<b>12/31/13</b>		Gatineau	10/5/12	10/4/13	<b>JTM</b>	Al Khobar	10/1/11	4/13
<b>DIA</b>	Hartberg	7/10/12	6/30/13		Harrisburg	2/1/13	2/1/14		Dubai MR	8/2/12	3/13
<b>DinoAliv</b>	Bradford	6/1/11	12/31/13		Houston MNS	10/5/12	9/30/13	<b>Kenya</b>	<b>Apple Valley Imx</b>	<b>3/1/13</b>	<b>12/31/13</b>
	London BFI	7/1/11	12/31/13		<b>Jersey City</b>	<b>10/5/12</b>	<b>5/4/13</b>		<b>Hutchinson</b>	<b>3/15/13</b>	<b>12/31/13</b>
	Melbourne MV	1/6/10	12/13		Kuwait SCK	10/26/12	4/16/13	<b>L&amp;C</b>	<b>Columbus GA</b>	<b>1/1/13</b>	<b>12/31/13</b>
	Oulu	1/1/12	12/31/13		Louisville SC	9/30/12	9/30/13		Raleigh	3/1/12	2/28/13
	Raleigh	2/10/12	2/10/13		Lubbock SS	3/1/13	8/31/13		Saint Augustine	3/1/12	2/28/13
<b>Dolphins</b>	<b>Des Moines</b>	<b>1/1/13</b>	<b>12/13/13</b>		<b>Melbourne MV</b>	<b>3/21/13</b>	<b>3/20/14</b>		<b>Sioux Falls</b>	<b>2/1/13</b>	<b>12/31/13</b>
	Guayaquil	3/19/12	3/18/13		Mexico City Pap	10/12/12	9/30/13		<b>Spokane RP</b>	<b>3/8/13</b>	<b>12/31/13</b>
	<b>Hague</b>	<b>10/11/11</b>	<b>3/31/13</b>		<b>Montreal SC</b>	<b>2/4/13</b>	<b>10/3/13</b>	<b>LastReef</b>	Albuquerque NMMMH	3/15/12	3/15/13
	Speyer Dome	8/22/12	3/21/13		New York AMNH	1/5/13	7/7/13		Birmingham AL	3/16/12	3/16/13
	<b>Syracuse</b>	<b>2/2/13</b>	<b>3/31/13</b>		Omaha Zoo	10/1/12	9/30/13		Birmingham UK	3/15/12	12/31/13
	<b>Washington NMNH</b>	<b>1/1/13</b>	<b>12/31/13</b>		Raleigh	10/19/12	10/17/13		Bogota Mal	9/25/12	9/25/13
<b>DPTP</b>	Baton Rouge LASM	9/12	8/13		Saint Augustine	1/18/13	1/19/14		Boston MOS	2/15/13	2/15/14

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
LivingSe	Boston NEA	2/15/13	2/15/14	ND	Daqing	9/15/12	9/15/13	Sharks3D	Houston MNS	1/2/13	12/31/13
	Calgary TS	5/26/12	5/26/13		Jackson MS	3/1/12	3/1/13		London SM	11/12/12	12/31/13
	Chattanooga TA	3/1/12	3/1/13		Philadelphia FI	9/6/12	5/31/13		Melbourne MV	9/14/12	9/13/13
	Chicago Imx	1/18/13	1/18/14		Seattle PSC 1	5/24/12	5/15/13		<b>Philadelphia FI</b>	<b>11/22/12</b>	<b>12/31/13</b>
	Cincinnati MC	10/5/12	10/5/13	Niagara	New Delhi ICC				<b>Quebec</b>	<b>2/3/12</b>	<b>12/31/13</b>
	Copenhagen	5/15/12	5/31/13		Niagara Can DCI	7/1/86			Regina	10/5/12	12/31/13
	Davenport Put	2/3/12	2/3/13	OW3D	Niagara NY DCI	5/1/07			Sofia CC	9/14/12	9/13/13
	Fort Lauderdale	10/5/12	10/31/13		<b>Galveston</b>	<b>1/1/13</b>	<b>12/31/13</b>		Taichung NMNS	1/1/13	12/31/13
	Galveston	5/1/12	5/1/13	OZ	Raleigh	3/8/13	4/13		Virginia Beach AMSC	11/10/12	12/31/13
	Gatineau	1/19/13	1/19/14	Ozarks	Branson	9/93	12/13	SpacJunk	<b>Boston NEA</b>	<b>4/8/11</b>	<b>12/31/13</b>
	Hastings	6/1/12	6/1/13	Pulse	Sudbury	1/1/13	3/31/13		<b>Budapest CC</b>	<b>1/1/13</b>	<b>12/31/13</b>
	Houston MNS	6/29/12	6/29/13	RATW	Washington NMNH	1/1/13	12/31/13		<b>Columbus COSI</b>	<b>10/17/12</b>	<b>12/31/13</b>
	Hutchinson	10/5/12	10/1/13		Lucerne	11/1/10	12/31/13		<b>Fort Lauderdale</b>	<b>1/1/13</b>	<b>12/31/13</b>
	Kaohsiung NSTM	12/15/12	6/30/13	Rescue	Shanghai STM Dome	6/10/12	6/30/13		<b>Galveston</b>	<b>1/1/13</b>	<b>12/31/13</b>
	La Coruna	10/1/12	10/1/13		Berlin CS	5/1/12	5/31/13		Hangzhou Bro	1/1/13	12/31/13
	Lubbock	4/27/12	4/27/13	Rheged	Chantilly	4/27/12	4/27/13		Norwalk	1/18/13	6/20/13
	Melbourne MV	12/26/12	12/31/13		Eilat Epic	12/7/12	4/30/13		<b>Victoria DCI</b>	<b>1/18/13</b>	<b>4/1/13</b>
	Moscow BFC	8/23/12	8/31/13		Leon Exp	1/1/13	2/28/13		Birmingham UK	1/1/12	1/1/14
	New Orleans	5/20/12	5/31/13		Lubbock SS	8/1/12	2/10/13		Chantilly	12/21/12	7/31/13
	Norwalk	1/18/13	6/20/13		McMinnville	6/1/12	5/31/13		Chicago MSI	3/1/13	9/1/13
	Penrith	5/1/12	5/1/13		Oklahoma City SMO	3/8/13	3/8/14		Chicago UT AP	1/27/12	12/31/13
	Quebec	10/15/12	10/31/13		Orlando SC	6/9/12	2/9/13		<b>Chongqing STM</b>	<b>2/2/13</b>	<b>2/2/14</b>
	Sacramento Imx	1/15/13	1/15/14		Pensacola NAM	6/1/12	6/1/13		Copenhagen	3/1/13	3/1/14
	Saint Augustine	2/1/13	2/1/14		Peoria RM	10/20/12	2/22/13		Dearborn	10/3/12	6/14/13
	San Diego NHM	6/1/12	6/1/13		Saint Augustine	9/30/11	10/1/13		Denver MNS	7/13/12	3/31/13
	Seattle PSC 2	1/1/13	1/1/14		Speyer Dome	4/27/12	4/27/13		Eilat Epic	12/7/12	4/30/13
	Sioux Falls	10/1/12	10/1/13		<b>Sudbury</b>	<b>10/4/12</b>	<b>4/4/13</b>		Huntsville USSRC	6/18/12	2/5/13
	Stockholm	5/11/12	5/31/13		Washington NASM	6/9/11	7/4/13		Orlando SC	11/16/12	11/16/13
	Sydney WBS	5/3/12	5/3/13		Penrith	7/1/00			San Antonio 3D	1/15/13	6/15/13
	Victoria DCI	9/27/12	9/27/13		<b>Austin TSHM</b>	<b>9/12</b>	<b>9/13</b>		Taipei AM	1/1/13	12/31/13
	Fort Worth	12/26/12	12/25/13		<b>Birmingham AL</b>	<b>9/12</b>	<b>1/14</b>	TA	<b>Tallahassee CLC</b>	<b>2/10/12</b>	<b>5/31/13</b>
	Hague	12/7/12	12/6/13		<b>Columbus GA</b>	<b>9/12</b>	<b>5/13</b>		Tampa MOSI	9/21/12	6/21/13
	Hartberg	7/10/12	6/30/13		<b>Dearborn THF</b>	<b>9/12</b>	<b>9/13</b>		Toluca Cpl	3/1/13	9/1/13
	<b>Memphis Pink</b>	<b>1/1/13</b>	<b>3/31/13</b>		<b>Denver MNS</b>	<b>9/12</b>	<b>2/14</b>		Washington NASM	12/21/12	7/31/13
	Sudbury	9/1/12	6/30/13		<b>Edmonton TWS</b>	<b>2/15/13</b>	<b>9/13</b>		<b>West Nyack Imx</b>	<b>2/28/13</b>	<b>2/1/14</b>
LOF	Corpus Christi Lex	5/12/12	6/30/13		<b>Gatineau</b>	<b>9/30/11</b>	<b>12/13</b>		Birmingham UK	11/1/11	12/13
	Dubai MR	4/30/12	4/30/13		<b>Hague</b>	<b>4/2/12</b>	<b>4/1/13</b>		Boston MOS	3/18/11	6/18/13
	<b>Guangdong</b>	<b>8/1/12</b>	<b>8/1/13</b>		<b>Harrisburg</b>	<b>9/12</b>	<b>5/13</b>		Charlotte DP	3/18/11	3/18/13
	McMinnville	3/23/12	6/18/13		<b>Lucerne</b>	<b>10/4/12</b>	<b>3/13</b>		Chicago MSI	3/18/11	3/18/13
LOLL	Phoenix ASC	1/1/13	6/6/13		<b>Montreal SC</b>	<b>9/12</b>	<b>4/13</b>		Cincinnati MC	3/30/11	3/30/13
	Saint Augustine	9/30/11	10/1/13		<b>Pensacola NAM</b>	<b>1/1/13</b>	<b>6/13</b>		Cleveland	3/18/11	5/31/13
	Sinsheim	4/7/11	4/14/13		Philadelphia FI	6/11/12	3/31/13		Columbus COSI	12/26/11	5/31/13
	Loch Lomond	7/24/02			<b>Phoenix ASC</b>	<b>9/12</b>	<b>4/13</b>		Davenport Put	5/25/12	5/25/13
Meerkats	<b>Albuquerque NMMH</b>	<b>1/1/13</b>	<b>12/31/13</b>	ROF	<b>Saint Louis SC</b>	<b>6/1/12</b>	<b>3/1/13</b>		Fort Worth	3/23/11	3/23/13
	<b>Boston MOS</b>	<b>9/1/12</b>	<b>8/31/13</b>		<b>Shreveport</b>	<b>9/12</b>	<b>4/14</b>		Garden City	4/1/11	3/31/13
	Columbus COSI	6/9/12	6/9/13		<b>Toronto OSC</b>	<b>10/1/11</b>	<b>12/13</b>		Gatineau	9/18/12	5/5/13
	Davenport Put	10/18/12	10/17/13		<b>Vancouver TWS</b>	<b>4/8/12</b>	<b>12/13</b>		Hague	3/18/11	5/31/13
MOF	Erie	7/19/12	7/19/13		<b>Baltimore MSC</b>	<b>7/1/11</b>	<b>6/30/13</b>		Harrisburg	2/1/12	2/1/13
	<b>Hartford CSC</b>	<b>10/1/12</b>	<b>9/13</b>		Fort Worth	10/1/12	9/30/13		Hartford CSC	12/1/12	12/1/13
	<b>Hastings</b>	<b>10/13/12</b>	<b>6/30/13</b>		Guayaquil	3/19/12	3/18/13		Hastings	4/1/12	4/1/13
	<b>Houston MNS</b>	<b>9/1/12</b>	<b>12/31/13</b>		Hague	12/7/12	12/6/13		Indianapolis Imx	3/1/12	3/31/13
MOTGL	<b>Jersey City</b>	<b>10/5/12</b>	<b>10/4/13</b>	ROTLA	Saint Paul SMM	7/1/12	6/30/13		Louisville SC	11/1/11	5/31/13
	Lucerne	6/15/12	6/15/13		Hampton VASC	9/7/12	9/13/13		Lubbock SS	3/18/11	5/31/13
	<b>Chandigarh</b>	<b>1/13/13</b>	<b>12/31/13</b>		Raleigh	9/7/12	9/13/13		Lucerne	11/24/11	5/31/13
	Pensacola NAM	11/8/96			Saint Augustine	9/7/12	9/13/13		Memphis Pink	3/3/12	5/31/13
MOTN	Speyer Dome	12/5/11	3/21/13		<b>Charleston CCAS</b>	<b>11/10/12</b>	<b>3/8/13</b>		Mobile	5/26/12	5/26/13
	Grand Rapids Cel	5/6/11	6/30/13		<b>Garden City</b>	<b>6/25/12</b>	<b>6/24/13</b>		Oklahoma City SMO	3/9/12	3/9/13
	Lansing Cel	10/1/12	11/30/13		<b>Stockholm</b>	<b>3/1/12</b>	<b>12/31/13</b>		Orlando SC	3/1/12	3/1/13
	Lubbock SS	12/14/12	6/20/13		Washington NMNH	3/1/12	2/28/13		Portland OMSI	6/15/11	5/31/13
MTTM	Portage Cel	10/1/12	11/30/13	SeaMonst	Al Khobar	5/31/12	5/31/13		Regina	2/20/12	2/20/13
	Alexandria BA	7/1/12	6/30/13		Hampton VASC	10/7/11	4/30/13		Saint Louis SC	3/23/11	3/23/13
	Hague	5/1/12	5/1/13		Hastings	10/13/12	6/5/13		Saint Paul SMM	9/28/12	12/31/13
	<b>Pittsburgh CSC</b>	<b>1/1/12</b>	<b>12/31/13</b>		Peoria RM	10/20/12	12/13/13		San Antonio 3D	9/30/11	5/31/13
Mummies	Speyer Dome	1/1/12	3/21/13		Poitiers Imax 3D	2/1/11	1/31/14		Singapore DC	4/1/12	12/31/13
	<b>Sudbury</b>	<b>1/18/13</b>	<b>2/3/13</b>		Taipei MCRC	6/10/12	6/10/13		Sudbury	4/1/12	4/1/13
	<b>Valencia Spn</b>	<b>1/1/12</b>	<b>12/31/13</b>		<b>Valencia Spn</b>	<b>12/16/11</b>	<b>8/30/13</b>		Syracuse	5/12/12	5/31/13
	Chongqing Chi	4/28/12	4/30/13		Chicago Imx	8/24/12	6/1/13	ToFly	Victoria DCI	11/1/11	5/31/13
	Birmingham UK	11/1/11	12/31/13	SeaRex	Cleveland	11/22/12	12/31/13		Zion	10/1/11	5/31/13
	Bradford	2/14/09	12/13		Glasgow	3/30/12	6/1/13		Washington NASM	7/1/76	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>TopGun3D</b>	Raleigh	2/8/13	2/14/13		Poitiers Imax 3D	2/1/13	1/31/14		Jackson MS	3/1/12	3/1/13
<b>TTA</b>	Memphis Pink	6/16/12	3/8/13		Raleigh	2/2/11	2/28/13		London BFI	9/1/11	3/1/13
	San Diego RHF	4/20/12	3/13		Salt Lake City Clark	1/18/13	7/18/13	<b>WilDream</b>	McMinnville	6/15/12	6/13
<b>U23D</b>	<b>Paris Geo</b>	<b>1/1/13</b>	<b>6/30/13</b>		Tijuana	1/1/13	7/22/13	<b>Wolves</b>	Shanghai Dome STM	1/1/13	12/31/13
<b>UWT3D</b>	Eilat Epic	12/7/12	4/30/13	<b>VOTDS</b>	Erie	3/1/12	3/1/13	<b>WS3D</b>	Lucerne	3/15/12	3/14/13
	Greensboro	6/15/11	6/30/13	<b>Vulcania</b>	Vulcania	2/22/02		<b>WTTR3D</b>	Chicago DST AP	5/26/10	12/31/13
	<b>Guangdong</b>	<b>2/1/13</b>	<b>2/1/14</b>	<b>WATE</b>	Katoomba	6/1/97			Copenhagen	10/15/12	10/15/13
	Milwaukee	10/1/12	6/15/13	<b>Whales</b>	<b>Garden City</b>	<b>6/25/12</b>	<b>6/24/13</b>	<b>ZionCany</b>	Zion	7/1/08	
	<b>Nanjing YSTC</b>	<b>2/10/13</b>	<b>2/10/14</b>	<b>WildOcea</b>	Eilat Epic	10/31/12	10/15/13				

## February-March 2013 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Al Khobar</b>	JTM	10/1/11	4/13	<b>Chicago Imx</b>	LastReef	1/18/13	1/18/14	<b>Erie</b>	Meerkats	7/19/12	7/19/13
	SeaMonst	5/31/12	5/31/13		SeaRex	8/24/12	6/1/13		VOTDS	3/1/12	3/1/13
<b>Alamogordo</b>	<b>AirRacer</b>	<b>5/25/12</b>	<b>6/30/13</b>	<b>Chicago MSI</b>	AirRacer	10/17/12	10/1/13	<b>Fort Lauderdale</b>	FOTB	2/8/13	2/7/14
<b>Albuquerque NMMH</b>	FlyMons	9/1/12	8/30/13		SpacJunk	3/1/13	9/1/13		LastReef	10/5/12	10/31/13
	FOTB	3/1/13	7/30/13		TA	3/18/11	3/18/13		<b>Sharks3D</b>	<b>1/1/13</b>	<b>12/31/13</b>
	LastReef	3/15/12	3/15/13	<b>Chicago UT AP</b>	SpacJunk	1/27/12	12/31/13	<b>Fort Worth</b>	FOTB	12/26/12	12/1/13
	<b>Meerkats</b>	<b>1/1/13</b>	<b>12/31/13</b>	<b>Chongqing Chi</b>	MTTM	4/28/12	4/30/13		LivingSe	12/26/12	12/25/13
<b>Alexandria BA</b>	CV	7/1/12	6/30/13	<b>Chongqing STM</b>	<b>SpacJunk</b>	<b>2/2/13</b>	<b>2/2/14</b>		ROF	10/1/12	9/30/13
	MOTN	7/1/12	6/30/13	<b>Cincinnati MC</b>	<b>FOTB</b>	<b>2/14/13</b>	<b>7/31/13</b>		TA	3/23/11	3/23/13
<b>Apple Valley Imx</b>	<b>Kenya</b>	<b>3/1/13</b>	<b>12/31/13</b>		LastReef	10/5/12	10/5/13	<b>Galveston</b>	<b>AirRacer</b>	<b>3/8/13</b>	<b>3/16/13</b>
<b>Atlanta FMNH</b>	FOTB	1/4/13	6/30/13		TA	3/30/11	3/30/13		FOTB	3/11/13	3/10/14
<b>Austin TSHM</b>	<b>FOTB</b>	<b>1/11/13</b>	<b>1/10/14</b>	<b>Cleveland</b>	FlyMons	3/1/12	2/28/13		LastReef	5/1/12	5/1/13
	<b>RME</b>	<b>9/12</b>	<b>9/13</b>		SeaRex	11/22/12	12/31/13		<b>OW3D</b>	<b>1/1/13</b>	<b>12/31/13</b>
<b>Baltimore MSC</b>	<b>Beavers</b>	<b>9/22/12</b>	<b>3/3/13</b>		TA	3/18/11	5/31/13		<b>Sharks3D</b>	<b>1/1/13</b>	<b>12/31/13</b>
	FOTB	10/5/12	10/13	<b>Columbus COSI</b>	Meerkats	6/9/12	6/9/13	<b>Garden City</b>	<b>SAA</b>	<b>6/25/12</b>	<b>6/24/13</b>
	<b>ROF</b>	<b>7/1/11</b>	<b>6/30/13</b>		<b>Sharks3D</b>	<b>10/17/12</b>	<b>12/31/13</b>		TA	4/1/11	3/31/13
<b>Baton Rouge LASM</b>	DPTP	9/12	8/13		TA	12/26/11	5/31/13		<b>Whales</b>	<b>6/25/12</b>	<b>6/24/13</b>
<b>Beijing CSTM 3D</b>	GCA	5/1/12	4/13	<b>Columbus GA</b>	<b>AirRacer</b>	<b>4/5/12</b>	<b>6/30/13</b>	<b>Garza Garcia</b>	JGWC	10/4/12	6/6/13
	GP	5/1/12	4/13		<b>L&amp;C</b>	<b>1/1/13</b>	<b>12/31/13</b>	<b>Gatineau</b>	FOTB	10/5/12	10/4/13
<b>Berlin CS</b>	AfricAdv	5/1/12	4/30/13		<b>RME</b>	<b>9/12</b>	<b>5/13</b>		LastReef	1/19/13	1/19/14
	GCA	7/12/12	7/11/13	<b>Copenhagen</b>	AirRacer	6/28/12	6/30/13		<b>RME</b>	<b>9/30/11</b>	<b>12/13</b>
	Rescue	5/1/12	5/31/13		LastReef	5/15/12	5/31/13		TA	9/18/12	5/5/13
<b>Birmingham AL</b>	FOTB	3/15/13	9/30/13		SpacJunk	3/1/13	3/1/14	<b>Glasgow</b>	FMTTM	6/6/09	5/31/13
	LastReef	3/16/12	3/16/13		WTTR3D	10/15/12	10/15/13		SeaRex	3/30/12	6/1/13
	<b>RME</b>	<b>9/12</b>	<b>1/14</b>	<b>Corpus Christi Lex</b>	AirRacer	5/25/12	5/30/13	<b>Grand Canyon DCI</b>	GC	11/1/99	12/13
<b>Birmingham UK</b>	LastReef	3/15/12	12/31/13		FightPil	5/12/12	7/13	<b>Grand Rapids Cel</b>	MOTGL	5/6/11	6/30/13
	Mummies	11/1/11	12/31/13		LOF	5/12/12	6/30/13	<b>Greensboro</b>	UWT3D	6/15/11	6/30/13
	SpacJunk	1/1/12	1/1/14	<b>Daqing</b>	Mummies	9/15/12	9/15/13	<b>Guangdong</b>	<b>LOF</b>	<b>8/1/12</b>	<b>8/1/13</b>
	TA	11/1/11	12/13	<b>Davenport Put</b>	FOTB	2/15/13	8/10/13		<b>UWT3D</b>	<b>2/1/13</b>	<b>2/1/14</b>
<b>Bogota Mal</b>	FlyMons	12/1/12	5/30/13		GCA	10/19/12	10/18/13	<b>Guayaquil</b>	Dolphins	3/19/12	3/18/13
	LastReef	9/25/12	9/25/13		LastReef	2/3/12	2/3/13		GP	3/19/12	3/18/13
<b>Boston MOS</b>	JGWC	7/1/12	6/30/13		Meerkats	10/18/12	10/17/13		ROF	3/19/12	3/18/13
	JIAC	10/5/12	10/4/13	<b>Dayton</b>	TA	5/25/12	5/25/13	<b>Hague</b>	<b>Dolphins</b>	<b>10/11/11</b>	<b>3/31/13</b>
	LastReef	2/15/13	2/15/14	<b>Dayton I</b>	<b>AirRacer</b>	<b>3/1/13</b>	<b>6/30/13</b>		GP	5/1/12	5/1/13
	<b>Meerkats</b>	<b>9/1/12</b>	<b>8/31/13</b>	<b>Dearborn</b>	FightPil	12/3/04	2/13		LivingSe	12/7/12	12/6/13
	TA	3/18/11	6/18/13	<b>Dearborn THF</b>	SpacJunk	10/3/12	6/14/13		MOTN	5/1/12	5/1/13
<b>Boston NEA</b>	<b>D&amp;W3D</b>	<b>1/1/13</b>	<b>12/31/13</b>		<b>FOTB</b>	<b>2/18/13</b>	<b>2/17/14</b>		<b>RME</b>	<b>4/2/12</b>	<b>4/1/13</b>
	LastReef	2/15/13	2/15/14		<b>RME</b>	<b>9/12</b>	<b>9/13</b>		ROF	12/7/12	12/6/13
	<b>Sharks3D</b>	<b>4/8/11</b>	<b>12/31/13</b>	<b>Denver MNS</b>	<b>RME</b>	<b>9/12</b>	<b>2/14</b>		TA	3/18/11	5/31/13
<b>Bradford</b>	DinoAliv	6/1/11	12/31/13		SpacJunk	7/13/12	3/31/13	<b>Hampton VASC</b>	<b>AirRacer</b>	<b>10/17/12</b>	<b>6/30/13</b>
	Mummies	2/14/09	12/13	<b>Des Moines</b>	<b>Dolphins</b>	<b>1/1/13</b>	<b>12/13/13</b>		ROTLA	9/7/12	9/13/13
<b>Branson</b>	Ozarks	9/93	12/13		Everest	1/7/13	6/1/13		SeaMonst	10/7/11	4/30/13
<b>Budapest CC</b>	<b>Sharks3D</b>	<b>1/1/13</b>	<b>12/31/13</b>	<b>Detroit MSC</b>	<b>HumanBod</b>	<b>12/26/12</b>	<b>5/30/13</b>	<b>Hangzhou Bro</b>	Sharks3D	1/1/13	12/31/13
<b>Calgary TS</b>	LastReef	5/26/12	5/26/13	<b>Detroit SC</b>	Animalop	3/18/09	3/13	<b>Harrisburg</b>	FOTB	2/1/13	2/1/14
<b>Chandigarh</b>	<b>GCA</b>	<b>1/1/12</b>	<b>12/31/13</b>	<b>Dongguan STM</b>	Arabia3D	3/1/12	2/13		<b>RME</b>	<b>9/12</b>	<b>5/13</b>
	<b>MOF</b>	<b>1/13/13</b>	<b>12/31/13</b>	<b>Dubai MR</b>	JTM	8/2/12	3/13		TA	2/1/12	2/1/13
<b>Chantilly</b>	<b>AirRacer</b>	<b>10/5/12</b>	<b>12/31/13</b>		LOF	4/30/12	4/30/13	<b>Hartberg</b>	Amazon	7/10/12	6/30/13
	FightPil	12/10/04	7/13	<b>Dwingeloo</b>	<b>Bears</b>	<b>1/12</b>	<b>7/13</b>		<b>Bears</b>	<b>2/13</b>	<b>7/13</b>
	Rescue	4/27/12	4/27/13	<b>Ede</b>	GCA	7/19/12	7/18/14		CRA	7/10/12	6/30/13
	SpacJunk	12/21/12	7/31/13	<b>Edmonton TWS</b>	Bugs		6/27/13		DIA	7/10/12	6/30/13
<b>Charleston CCAS</b>	<b>SAA</b>	<b>11/10/12</b>	<b>3/8/13</b>		FOTB	10/5/12	4/11/13		Everest	7/10/12	6/30/13
<b>Charlotte DP</b>	FOTB	1/19/13	7/17/13		<b>RME</b>	<b>2/15/13</b>	<b>9/13</b>	<b>Hartford CSC</b>	LivingSe	7/10/12	6/30/13
	TA	3/18/11	3/18/13	<b>Eilat Epic</b>	Rescue	12/7/12	4/30/13		FlyMons	4/7/12	4/30/13
<b>Chattanooga TA</b>	FOTB	10/5/12	9/30/13		SpacJunk	12/7/12	4/30/13		<b>Meerkats</b>	<b>10/1/12</b>	<b>9/13</b>
	LastReef	3/1/12	3/1/13		UWT3D	12/7/12	4/30/13		TA	12/1/12	12/1/13
<b>Chicago DST AP</b>	WTTR3D	5/26/10	12/31/13		WildOcea	10/31/12	10/15/13	<b>Hastings</b>	<b>AirRacer</b>	<b>1/1/12</b>	<b>6/30/13</b>



Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Houston MNS	LastReef	6/1/12	6/1/13	Moscow BFC	RME	9/12	4/13	Salt Lake City Clark	DPTP	8/12	8/13
	Meerkats	10/13/12	6/30/13		LastReef	8/23/12	8/31/13		FlyMons	11/4/11	5/13
	SeaMonst	10/13/12	6/5/13		AIWC	2/1/13	1/31/14		UWT3D	1/18/13	7/18/13
	TA	4/1/12	4/1/13		GCA	2/1/13	12/31/13	San Antonio 2D	Alamo		
	AirRacer	1/1/13	12/31/13	Nanjing YSTC	JIAC	2/1/13	3/31/13		FlyMons	2/1/12	2/1/13
	Bugs	2/24/12	2/23/13		UWT3D	2/10/13	2/10/14	San Antonio 3D	FOTB	11/8/12	5/31/13
	FOTB	10/5/12	9/30/13		ND				SpacJunk	1/15/13	6/15/13
	LastReef	6/29/12	6/29/13	New Delhi ICC	HOTB	8/29/06			TA	9/30/11	5/31/13
	Meerkats	9/1/12	12/31/13		LastReef	5/20/12	5/31/13	San Diego NHM	Bugs	1/21/13	7/3/13
	SeaRex	1/2/13	12/31/13	New York AMNH	FOTB	1/5/13	7/7/13		LastReef	6/1/12	6/1/13
Huntsville USSRC	AirRacer	4/5/12	6/30/13	Niagara Can DCI	Niagara	7/1/86		San Diego RHF	FOTB	10/5/12	3/31/13
	SpacJunk	6/18/12	2/5/13		Niagara	5/1/07			TTA	4/20/12	3/13
	FlyMons	10/5/12	10/4/13	Niagara NY DCI	BTBW	10/19/12	6/20/13	San Jose Tech	FOTB	2/9/13	2/8/14
Hutchinson	Kenya	3/15/13	12/31/13		LastReef	1/18/13	6/20/13	San Simeon DCI	HCBDT	8/17/96	
	LastReef	10/5/12	10/1/13	Norwalk	Sharks3D	1/18/13	6/20/13		Mummies	5/24/12	5/15/13
Indianapolis Imx	TA	3/1/12	3/31/13	Oklahoma City SMO	Rescue	3/8/13	3/8/14	Seattle PSC 2	FOTB	10/19/12	9/13
	Mummies	3/1/12	3/1/13		TA	3/9/12	3/9/13		LastReef	1/11/13	1/11/14
	WildOcea	3/1/12	3/1/13	Omaha Zoo	FOTB	10/1/12	9/30/13	Shanghai STM Dome	RATW	6/10/12	6/30/13
Jackson MS	FlyMons	4/19/12	4/19/13		Animalop	11/16/12	11/16/13		Wolves	1/1/13	12/31/13
	FOTB	10/5/12	5/4/13	Orlando SC	Rescue	6/9/12	2/9/13	Shreveport	AirRacer	3/16/13	12/31/13
Jakarta KE	HOTB	1/14/13	1/13/14		SpacJunk	11/16/12	11/16/13		RME	9/12	4/14
	JIAC	10/7/12	10/6/13	Oulu	TA	3/1/12	3/1/13	Singapore DC	AirRacer	1/1/13	12/31/13
	Meerkats	10/5/12	10/4/13		DinoAliv	1/1/12	12/31/13		TA	4/1/12	12/31/13
Kaohsiung NSTM	DPTP	5/1/12	5/1/13	Paris Geo	U23D	1/1/13	6/30/13	Singapore SC	FOTB	12/15/12	6/14/13
	LastReef	12/15/12	6/30/13		GCA	7/1/12	6/30/13		LOF	4/7/11	4/14/13
Katoomba	WATE	6/1/97		Penrith	LastReef	5/1/12	5/1/13	Sioux Falls	L&C	2/1/13	12/31/13
	HOTB	9/15/12	9/14/13		Rheged	7/1/00			LastReef	10/1/12	10/1/13
Killeen	DPTP	5/12	5/13	Pensacola NAM	FightPil	6/8/11	7/13	Sofia CC	SeaRex	9/14/12	9/13/13
Kolkata SC	AIWC	1/1/13	1/1/14		MOF	11/8/96			Dolphins	8/22/12	3/21/13
	GCA	1/1/13	12/31/13		Rescue	6/1/12	6/1/13	Speyer Dome	MOF	12/5/11	3/21/13
Kuwait SCK	FOTB	10/26/12	4/16/13	Peoria RM	RME	1/1/13	6/13		MOTN	1/1/12	3/21/13
	LastReef	10/1/12	10/1/13		Rescue	10/20/12	2/22/13		Rescue	4/27/12	4/27/13
La Coruna	MOTGL	10/1/12	11/30/13		SeaMonst	10/20/12	12/13/13	Spokane RP	GCA	3/8/13	6/30/13
	FlyMons	4/1/12	4/13	Philadelphia FI	Mummies	9/6/12	5/31/13		L&C	3/8/13	12/31/13
Lehi	FlyMons	12/1/12	5/30/13		RME	6/11/12	3/31/13		HumanBod	1/1/12	12/31/13
	Rescue	1/1/13	2/28/13	Phoenix ASC	SeaRex	11/22/12	12/31/13	Stockholm	LastReef	5/11/12	5/31/13
Loch Lomond	LOLL	7/24/02			LOF	1/1/13	6/6/13		SAA	3/1/12	12/31/13
	DinoAliv	7/1/11	12/31/13		RME	9/12	4/13	Sudbury	AIWC	1/18/13	2/3/13
London BFI	WildOcea	9/1/11	3/1/13	Pittsburgh CSC	CRA	1/1/13	12/31/13		Arabia3D	10/4/12	4/3/13
	SeaRex	11/12/12	12/31/13		GCA	1/1/13	12/31/13		LivingSe	9/1/12	6/30/13
London SM	FOTB	9/30/12	9/30/13		MOTN	1/1/12	12/31/13	Sydney WBS	MOTN	1/18/13	2/3/13
	HumanBod	1/1/13	5/30/13	Poitiers Imax 3D	SeaMonst	2/1/11	1/31/14		Pulse	1/1/13	3/31/13
Louisville SC	TA	11/1/11	5/31/13		UWT3D	2/1/13	1/31/14		Rescue	10/4/12	4/4/13
Lubbock	LastReef	4/27/12	4/27/13		MOTGL	10/1/12	11/30/13	Sulphur	TA	4/1/12	4/1/13
	FOTB	3/1/13	8/31/13	Portage Cel	TA	6/15/11	5/31/13		DPTP	8/12	2/14
Lubbock SS	MOTGL	12/14/12	6/20/13		LastReef	10/15/12	10/31/13		FOTB	3/21/13	6/1/13
Lucerne	Rescue	8/1/12	2/10/13	Quebec	SeaRex	2/3/12	12/31/13	Syracuse	LastReef	5/3/12	5/3/13
	TA	3/18/11	5/31/13		DinoAliv	2/10/12	2/10/13		Dolphins	2/2/13	3/31/13
	Meerkats	6/15/12	6/15/13	Raleigh	FOTB	10/19/12	10/17/13		TA	5/12/12	5/31/13
	RATW	11/1/10	12/31/13		GDTDH	2/14/13	3/13	Taichung NMNS	SeaRex	1/1/13	12/31/13
	RME	10/4/12	3/13		L&C	3/1/12	2/28/13		AirRacer	10/10/12	12/31/13
Lucknow	TA	11/24/11	5/31/13	Regina	OZ	3/8/13	4/13	Taipei AM	FlyMons	4/4/12	4/3/13
	WS3D	3/15/12	3/14/13		ROTLA	9/7/12	9/13/13		SpacJunk	1/1/13	12/31/13
	AIWC	1/1/13	1/1/14		TopGun3D	2/8/13	2/14/13	Taipei MCRC	SeaMonst	6/10/12	6/10/13
McMinnville	GCA	1/1/13	12/31/13	Rochester MSC	UWT3D	2/2/11	2/28/13		DPTP	9/12	3/13
	AirRacer	5/25/12	12/31/13		SeaRex	10/5/12	12/31/13		FOTB	1/18/13	7/18/13
	FightPil	3/23/12	7/1/13	Saint Augustine	TA	2/20/12	2/20/13	Tampa MOSI	SpacJunk	2/10/12	5/31/13
Melbourne MV	LOF	3/23/12	6/18/13		CRA	10/5/12	10/4/13		FlyMons	2/15/12	2/1/13
	Rescue	6/1/12	5/31/13		FMTTM	4/6/12	4/5/13		FOTB	2/8/13	2/7/14
	WilDream	6/15/12	6/13	Sacramento Imx	LastReef	1/15/13	1/15/14	Tijuana	SpacJunk	9/21/12	6/21/13
	DinoAliv	1/6/10	12/13		FOTB	1/18/13	1/19/14		Animalop	7/1/10	7/13
	FOTB	3/21/13	3/20/14		L&C	3/1/12	2/28/13		FOTB	10/13/12	2/28/13
Memphis Pink	LastReef	12/26/12	12/31/13	Saint Louis SC	LastReef	2/1/13	2/1/14	Toluca Cpl	UWT3D	1/1/13	7/22/13
	SeaRex	9/14/12	9/13/13		LOF	9/30/11	10/1/13		SpacJunk	3/1/13	9/1/13
	LivingSe	1/1/13	3/31/13		Rescue	9/30/11	10/1/13	Toronto OSC	HumanBod	1/7/13	4/30/13
Mexicali	TA	3/3/12	5/31/13	Saint Paul SMM	ROTLA	9/7/12	9/13/13		RME	10/1/11	12/13
	TTA	6/16/12	3/8/13		AirRacer	3/1/13	12/31/13	Valencia Spn	MOTN	1/1/12	12/31/13
	HumanBod	1/14/13	6/30/13		FOTB	1/18/13	9/2/13		SeaMonst	12/16/11	8/30/13
Mexico City Pap	FOTB	10/12/12	9/30/13	Saint Paul SMM	RME	6/1/12	3/1/13	Vancouver TWS	FOTB	3/16/13	3/15/14
Milwaukee	UWT3D	10/1/12	6/15/13		TA	3/23/11	3/23/13		RME	4/8/12	12/13
Mobile	FightPil	1/8/13	5/8/13		HumanBod	1/1/13	12/31/13	Victoria DCI	AfricAdv	2/10/12	2/9/13
	TA	5/26/12	5/26/13	Saint Paul SMM	ROF	7/1/12	6/30/13		AirRacer	8/30/12	6/30/13
Montreal SC	FOTB	2/4/13	10/3/13		TA	9/28/12	12/31/13		Everest	1/18/13	2/28/13

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	LastReef	9/27/12	9/27/13		FOTB	10/5/12	9/30/13		HOTB	1/1/13	12/31/13
	Sharks3D	1/18/13	4/1/13		Rescue	6/9/11	7/4/13		Pulse	1/1/13	12/31/13
	TA	11/1/11	5/31/13		SpacJunk	12/21/12	7/31/13		SAA	3/1/12	2/28/13
Virginia Beach	AMSC D&W3D	1/1/13	12/31/13		ToFly	7/1/76		West Nyack Imx	SpacJunk	2/28/13	2/1/14
	SeaRex	11/10/12	12/31/13		Dolphins	1/1/13	12/31/13	Zion	TA	10/1/11	5/31/13
Vulcania	Vulcania	2/22/02		Washington NMNH	Everest	1/1/13	12/31/13		ZionCany	7/1/08	
Washington NASM	AirRacer	5/25/12	12/31/13		FlyMons	5/25/12	5/13				

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AfricAdv	African Adventure 3D	2007	3D	nWP	RATW	2006	GSF
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED	Rescue	2011	3D
AIWC	Adventures in Wild California	2000		MFF	Rheged	2000	unk
Alamo	Alamo: The Price of Freedom	1988		MFF	RME	2011	SLC
Amazon	Amazon	1997		MFF	ROF	1991	MFF
Animalop	Animalopolis	2008	3D	K2	ROTLA	2012	PPC
Arabia3D	Arabia 3D	2010	3D	MFF	SAA	2001	NGD
Bears	Bears	2001		PCI	SeaMonst	2007	NGD
Beavers	Beavers	1988		SLC	SeaRex	2010	3D
BTBW	Born to Be Wild	2011	3D	IMAX	Sharks3D	2004	3D
Bugs	Bugs!	2003	3D	SKF	SpacJunk	2012	3D
CRA	Coral Reef Adventure	2003		MFF	TA	2011	3D
CV	Cosmic Voyage	1996		IMAX	ToFly	1976	MFF
D&W3D	Dolphins & Whales 3D	2008	3D	3DED	TopGun3D	2013	3D
DIA	Dream is Alive, The	1985		IMAX	TTA	2012	3D
DinoAliv	Dinosaurs Alive	2007	3D	GSF	U23D	2008	3D
Dolphins	Dolphins	2000		MFF	UWT3D	2010	3D
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI	VOTDS	2003	SLC
Everest	Everest	1998		MFF	Vulcania	2002	unk
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	WATE	1997	MSI
FlyMons	Flying Monsters 3D	2011	3D	NGD	Whales	1996	NGD
FMTTM	Fly Me to the Moon	2008	3D	nWP	WildOcea	2008	3D
FOTB	Flight of the Butterflies	2012	3D	SKF	WilDream	2010	NGD
GC	Grand Canyon: The Hidden Secrets	1985		NGD	Wolves	1999	PCI
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D		WS3D	2005	3D
	MFF				WTR3D	2010	3D
GDTDH	Good Day to Die Hard, A	2013		FOX	ZionCany	1994	BFI
GP	Greatest Places, The	1998		MFF			
HCBTD	Hearst Castle: Building the Dream	1996		NGD			
HOTB	Hurricane on the Bayou	2006		MFF			
HumanBod	Human Body, The	2001		NGD			
JGWC	Jane Goodall's Wild Chimpanzees	2002		MFF			
JIAC	Journey into Amazing Caves	2001		MFF			
JTM	Journey to Mecca	2009		SKF			
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED			
L&C	Lewis & Clark: Great Journey West	2002		NGD			
LastReef	Last Reef, The	2012	3D	GSF			
LivingSe	Living Sea, The	1994		MFF			
LOF	Legends of Flight	2010	3D	K2			
LOLL	Legend of Loch Lomond, The	2002		SKF			
Meerkats	Meerkats 3D	2012	3D	NGD			
MOF	Magic of Flight, The	1997		MFF			
MOTGL	Mysteries of the Great Lakes	2008		SN			
MOTN	Mystery of the Nile	2005		MFF			
MTTM	Molecules to the Max	2009	3D	SKF			
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF			
ND	Neelkanth Darshan	2005		unk			
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD			
OW3D	Ocean Wonderland 3D	2003	3D	3DED			
OZ	Oz the Great and Powerful	2013	3D	WDP			
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX			
Pulse	Pulse: A Stomp Odyssey	2002		GSF			

## February-March 2013 Bookings Count

#	Film	#	Film	#	Film	#	Film
40	FOTB	6	Mummies	2	Bears	1	LOLL
35	LastReef	5	DinoAliv	2	D&W3D	1	MTTM
33	TA	5	L&C	2	FMTTM	1	ND
19	AirRacer	5	LivingSe	2	JGWC	1	OW3D
18	RME	5	ROF	2	JTM	1	OZ
18	SpacJunk	4	AIWC	2	Kenya	1	Ozarks
14	Rescue	4	Everest	2	Niagara	1	Rheged
13	FlyMons	4	HOTB	2	Pulse	1	ToFly
12	SeaRex	4	MOTGL	2	RATW	1	TopGun3D
11	GCA	4	SAA	2	TTA	1	U23D
10	Meerkats	3	Animalop	2	WTR3D	1	VOTDS
9	UWT3D	3	Bugs	1	Alamo	1	Vulcania
8	Sharks3D	3	CRA	1	Amazon	1	WATE
7	LOF	3	GP	1	Beavers	1	Whales
7	SeaMonst	3	JIAC	1	BTBW	1	WilDream
6	Dolphins	3	MOF	1	CV	1	Wolves
6	DPTP	3	ROTLA	1	DIA	1	WS3D
6	FightPil	3	WildOcea	1	GC	1	ZionCany
6	HumanBod	2	AfricAdv	1	GDTDH		
6	MOTN	2	Arabia3D	1	HCBTD		

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold>.**

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Ranch Drive Alpine, UT 84004 USA Tel: 801-772-0860</p> <p>CinemaxX Entertainment GmbH &amp; Co. KG Friedrich-Ebert-Damm 111 Hamburg, 22047 GERMANY Fax: +49 40 / 450 68 201 www.cinemaxx.de</p> <p>Clay Center for the Arts and Scienc- es One Clay Square Charleston, WV 25301 USA Tel: 304-561-3500 Fax: 304-561-3598 www.theclaycenter.org/</p> <p>Columbia Pictures 10202 W. Washington Blvd. Culver City, CA 90232 USA www.sonypictures.com/</p> <p>Cosmic Picture 270 Lafayette Street, Suite 710 New York, New York 10012 USA Tel: 917-322-9609 www.cosmicpicture.com</p> <p>D3D Cinema 990 Grove St., Suite 200 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.d3dcinema.com/</p> <p>Day's End Pictures, Inc. 10659 Cranks Road Culver City, CA 90230 USA Tel: 310-839-6736 Fax: 310-839-6736</p> <p>December Media Level 1, 462 City Rd South Melbourne, Victoria 3205 AUSTRALIA Tel: +61-3-9699 8911 Fax: +61-3-9699-8611 www.decembermedia.com.au</p> <p>Denver Museum of Nature and Science 2001 Colorado Boulevard Denver, CO 80205-5732 USA Tel: 303-322-7009 Fax: 303-370-6044 www.dmn.org/</p>	<p>Dickinson Theatres 6801 W. 107th Overland Park, KS 66212 USA Tel: 913-432-2334 Fax: 913-432-9507 www.dtmovies.com</p> <p>Eastman Kodak Company 1700 Dewey Avenue Rochester, NY 14650-1922 USA www.kodak.com</p> <p>Euromax PO Box 61667 Hague, NL-2506 JK NETHER- LANDS Tel: +31-70-4168216 Fax: +31-70-3524280 www.euromax.org</p> <p>Evans &amp; Sutherland 770 Komas Drive Salt Lake City, UT 84108-1229 USA Tel: 801-588-1000 Fax: 801-588-4500 www.es.com</p> <p>Evergreen Aviation Museum 500 NE Capt. 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# SHORTS

## KC theater launches 4K digital

The Regnier Extreme Screen Theatre at Missouri's Union Station Kansas City reopened in March with a dual-4K digital system with Barco projectors and RealD 3D. The theater, which used Cinema Development Company 15/70 projectors from November 1999 until last spring (see *Shorts*, Summer 2012), had its grand reopening on March 5 with Disney's *Oz the Great and Powerful*. The theater will show giant-screen documentaries in support of Science City, the science center inside the complex, while Kansas City-based Dickinson Theatres will manage screenings of first-run theatrical features. (Dickinson operates two IMAX theaters in multiplexes in Little Rock, AR, and Mesa, AZ.)

During the renovation, a new silver screen, 53x80 feet (16x24 meters), was installed, along with a new raised platform in front of the screen.

The Regnier Family Foundation supported the theater's construction in 1999 as well as its digital conversion this year, which cost \$400,000, according to a press release.

Union Station is a renovated historical train station that houses a planetarium, model railroad exhibit, and live theater, as well as shops, restaurants, and offices.

## Euromax meets in London in June

Euromax, the European association of giant-screen theaters and producers, will meet in London, June 2-4, 2013. The meeting will include screenings of at least eight new films and clips from 13 films in production. New films, half of which will have their European premieres at the conference, will include *Dragons: Real Myths and Unreal Creatures*, *The Earth Wins*, *Flight of the Butterflies*, *Great White Shark*, *Hidden Universe*, *Kenya 3D*, *To the Arctic*, and *Wildest Weather in the Solar System*.

The meeting will be held at the BFI

IMAX Theatre, which recently added IMAX digital to its booth.

For more information and to register, visit [www.euromax.org](http://www.euromax.org).

## Milwaukee starts digital shows

In February the newly renamed Daniel M. Soref National Geographic Dome Theater and Planetarium at the Milwaukee Public Museum began showing digital



Union Station Kansas City

3D films with the Global Immersion insert projection system on its 74-foot (23-meter) dome screen. As we reported last year (see *The Biz*, September 2012), the 16-year-old IMAX Dome theater is keeping its 15/70 projector, but dropping the IMAX brand in favor of the Nat Geo brand.

According to local press reports, IMAX film screenings will be less frequent. The *Milwaukee Journal Sentinel* quoted spokesperson Mary Bridges as saying "IMAX films are really getting commercial, and we are an educational entity."

## Imax announces new DMR titles

Imax Corporation has announced additions to its slate of repurposed Hollywood films, and rumors have arisen about another. Christopher Nolan's next film, *Interstellar*, will be released to IMAX and conventional theaters on Nov. 7, 2014. In an unusual co-production venture, Paramount Pictures will release the film domestically and Warner Bros. Pictures, which produced and distributed his *Bat-*

*man* trilogy and two other features, will distribute internationally. The film is described in press materials as "a heroic interstellar voyage to the furthest reaches of our scientific understanding," and is reportedly based on scientific theories from American physicist Kip Thorne, who will be executive producer. No cast members have been announced, and there is no official word on whether Nolan will shoot with IMAX cameras.

Paramount's *G.I. Joe: Retaliation* will open in "select international theaters" on March 28, and for one week in North American theaters on March 29. A day later, *Dragon Ball Z: Battle of the Gods* will open in Japanese IMAX digital theaters, the first Japanese feature film to be released in the format.

In February, BleedingCool.com and several other Web sites reported that the Taiwanese Blu-ray release of 1962's *Dr. No*, the

first James Bond film, apparently will include a 3D conversion, and that MovieFone.com had started listing an IMAX release of the film. The sites speculated that the Sean Connery vehicle might appear in IMAX theaters sometime in the next few months, but there has been no official announcement from Imax, and at press time the film was no longer shown as a coming release at MovieFone.

## Nat Geo's 2013-14 film slate

National Geographic Cinema Ventures has announced a slate of five giant-screen and digital 3D films for 2013 and 2014. They include *Deepsea Challenge*, which documents director James Cameron's descent to the deepest point in the ocean in March 2012, and *Jerusalem 3D*, directed by Daniel Ferguson and produced by Arcane Pictures and Cosmic Picture. The full slate consists of:

*Wildest Weather in the Solar System*, March 8, 2013

(see *SHORTS* on page 20)